

THE ETUDE

April 1939

Price 25 Cents

music magazine



ALL ABOUT BANDS

Goldman, Whiteman, Rolfe, Holtz, Revelli and others

THE ETUDE HISTORICAL MUSICAL PORTRAIT SERIES

An Alphabetical Serial Collection of THE WORLD'S BEST KNOWN MUSICIANS

This series which began in February, 1932, has included to date a total of 2764 celebrities. It will be continued alphabetically until the entire history of music is adequately covered. Each reading a collection only, Machine like this has never before been issued. Educated readers desiring alphabetical serials of this type and price previously published are referred to the directions for securing them in the Publisher's Name Department.



Henry Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Vincent Tompkins—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



George Tompkins—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Grand Tompkins—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Arthur Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Thomas Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Greta Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Maria Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Arthur Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Roman Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Frederick Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Elsa Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Walter Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Richard Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Francis Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Donald Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



John Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



T. Martin Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



David Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Carl Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Stephen Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Brian Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Corbin Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



David Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Anne Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Thomas Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Richard Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Herbert Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Max Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Helen Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Leonard Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Fritz Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Oppenheimer Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Charles M. Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Morris Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Edward E. Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Victor G. Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Victoria Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Harold Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



George J. Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Theodore Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Thomas Henry Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



John Elliot Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.



Carlos Tarnopol—U. S. born, 1871. Composer, pianist, violinist, violoncellist, conductor. Born London.

Copyright, 1935, by
Theodore Presser Co.
For U. S. A. and Great
Britain

Published Monthly

By
THEODORE PRESSER CO.
1712 Chestnut Street
PHILADELPHIA.
PENNA.

A MONTHLY JOURNAL FOR TEACHERS, STUDENTS AND ALL LOVERS OF MUSIC

Vol. LVIII, No. 4

APRIL, 1939

The World of Music

Interesting and Important Items Gleaned in a Constant Watch on
Happenings and Activities Pertaining to Things Musical Everywhere

Editor
JAMES FRANCIS COOKE
Associate Editor
EDWARD ELLSWORTH
HIPSHER

Printed in the
United States of America



CARL HEST, celebrated, on February second, his seventy-fifth birthday and at the same time his thirty-fifth anniversary as director of the Neo York College of Music, the oldest music school in New York City, founded and incorporated on October 6, 1878. Mr. Hest was born in Remscheid, Germany, February 2, 1863, was educated in music at the Hamburg Conservatory, came to America in 1890, and devoted his life to the teaching of singing and conducting of choruses.

MOZART'S "THE MARRIAGE OF FIGARO" recently had a performance by the Wagner Society of Amsterdam, Holland, under the direction of Bruno Walter.

THE THREE CHOIRS FESTIVAL will meet this year at Hereford, England, for its two hundred and nineteenth annual event, under the direction of Dr. Percy Hill, with the London Symphony Orchestra under W. H. Reed. Among the chief offerings will be Mendelssohn's "Elijah," Haydn's "Creation," Elgar's "The Dream of Gerontius," and Bach's "Mass in B minor."

WILLEM VAN HOUSTRATEN, widely known Dutch-American conductor, has been honored by being made an Officer of the Order of Oranje and Nassau. The decoration was conferred by King George VI. in recognition of his services to the musical art of both his native land and his adopted America.

THE TWO HUNDRED SIXTIETH ANNIVERSARY of the Hamburg (Germany) Opera has been celebrated with a festival week including performances of Beethoven's "Fidelio"; Mozart's "Die Entführung aus dem Serail"; Weber's "Der Freischütz"; Handel's "Julius Caesar"; Gluck's "Iphigenia"; Lortz's "Car and Zimmerman"; Wagner's "Tannhäuser"; and Puccini's "Elisabetta."

CHARLES MAGNANTE and the Magnante Accordion Quartette, consisting of Mr. Magnante, Art Goldman, Joe Rivano, and Gene Von Hallberg, presented an All-Accordion Concert on April 18, in Carnegie Hall, New York. This is the accordion quartette organized to be heard over the radio on one of the most widely known "hours" and the program centered around exclusive in the latest audience drawn by its novelty that proved to be really high class art.

ALFREDO LUZZI, young Australian baritone, has been awarded the Melbourne Star prize of two hundred and thirty pounds (about eleven hundred and fifty dollars) in 32 Grand Opera Aria Contest. All judges opined that he possesses all the requirements of voice, temperament, and stage presence to carry him to a fine operatic future.

MENDELSSOHN FOR APRIL

IGNACE JAN PADEREWSKI, premier of the Polish piano, even as he was one of the native Poland he saved subsequent to the World War, has been toured the United States for his twentieth time. His last visit was in 1915. Hall's and may we hope that it shall be not far from to our first loved master of the keyboard.

THE FIFTH ANNUAL FOLK FESTIVAL will be held at Constitution Hall, Washington, D. C., from May 4th to 8th. The program will give special attention to the music of the American Indians and to such songs of labor as those of the lumberjacks of the great north-west.

ALBERT CARRE, librettist of many French operas including the "Fidelio at Mende" of Debussy, died in Paris, on December 11, 1938, and seventy-six. He was a native of Strasbourg, where he was born in 1852.

THE AN ARBOR MAY MUSICAL FESTIVAL for 1939 will be held from May 10th to 15th. Among noted artists to appear will be Marian Anderson, Richard Bolling, Norman Gordon, Helen Jepson, Giovanni Martelli, Jan Peerce, Ezio Pinco, Elizabeth Wadsworth and Gladys Swarthout, while instrumentalists include the Philadelphia Orchestra, the University Choral Union, and the Young People's Festival Chorus, will unite in the choral and instrumental foundation of the event.

DOUGLAS BEATTIE, a young Californian bass who has appeared with the Chicago City Opera Company and the San Francisco Opera Company, was called to fill roles left vacant for the latter part of the season of the Metropolitan Opera Company, when Nicola Moscona decided to return to Italy.

THE DAUGHTERS OF THE AMERICAN REVOLUTION of Washington have raised a small tornado in musical circles by denying Marian Anderson, America's greatest singer of our generation, the use of Constitution Hall for a recital. What makes an American music?

LAJOS SERLY, Hungarian born composer, conductor and author, died on February first, in New York City, aged eighty-two. He was the composer of fifteen operas, five hundred songs, and one grand opera, "Marta," was one of the few last surviving pupils of Liszt.

LISZT'S "FAUST SYMPHONY" had its first hearing in Montreal, Canada, when on January 20th it was on the program of Les Concerts Symphoniques, in Plateau Hall, with Paul Stashevsky conducting.

THE TWENTY-FIRST BIENNIAL CONVENTION of the National Federation of Music Clubs will be held this year in Baltimore, on May 10th to 21st. The program offered will be a sufficient reward for any one who makes the journey to "The Monumental City" for this important event in American musical life.

And So Shall Music Through the Summer Months

BEETHOVEN'S "FIDELIO" was restored to the repertoire of the Metropolitan Opera Company, after an absence of two years, when it was produced on December thirty-first, with Kirsten Flagstad as Leonore and René Maison as Florentino.

THE FLUTE PLAYERS CLUB of Boston had on a recent program the "Brazilian Trio" of a new arrangement by Fernando Rio de Janeiro in 1897; since 1900 the conductor of many symphony concerts throughout Brazil, and since 1916 the director of the Brazilian Conservatory of Music in Rio de Janeiro.

ALEXANDER VON ZEMLINSKY, teacher of Schönberg, Bodanzky, and other musicians who have served the cause of better music for America, arrived late in December to make New York City his home.

THE BAYREUTH FESTIVAL will open with a performance of "The Flying Dutchman" in a new arrangement, on July 25th, 1939. In all there will be twenty-four performances, more than in any previous festival. The festival will be in any previous of Milan, will conduct the performances of "Tristan and Isolde," his first experience at Bayreuth, his imposing roster of other conductors and of singers is announced.

DAVID VAN VASOR, who won the 1935 American Composer's Contest sponsored by the Philadelphia-Symphony Society of 19th and 20th, in the first performance of major" in the four movements.

THE AMERICAN GUILD of Banquets, Mendellins, and Gustafors will hold its Annual Convention for 1939 from July 5th to 8th, at Providence, Rhode Island. For further information, address Hank Karch, 121 East Fourth Street, Cincinnati, Ohio.

THE CENTENARY of the birth of Modest Petrovich Mussorgsky fell on March 30th. Forty years after his death Mussorgsky and probably would not have been known had the masterful Chailovsky not found fame as the hero of "Boris Godunov."

ERICH KLEIDER, eminent German conductor, has cancelled his contract with La Scala of Milan, where he was to have conducted "Fidelio" and other works, as well as a reason that he "cannot collaborate as a Christian or an artist" with an institution which has recently burned Jews from looking serious subscriptions.

THE ORIGINAL MANUSCRIPT of Brahms' "Concerto for Violin and Orchestra" was now owned by Fritz Kreisler who turned it over to a young man, a student, who lent it to the composer's association of the violinists as studies in the interpretation of this masterpiece among literature.

MIME MAGDA TAGLIAFERRO, perhaps the most eminent of feminine French pianists, has been promoted to the order of Officer of the Legion of Honor. Widely known throughout Europe as a favorite recitalist, Mme. Tagliaferro also has appeared with many of the leading orchestras of the Continent and had a brilliant success of her last appearance with the Philharmonic Orchestra of Warsaw with Sir Hamilton Harty conducting.

ROSSINI'S "BARBER OF SEVILLE" in a revised stage version, with beautiful new scenery and costumes, and with Robert Heger conducting, is reported to have won a mild success when recently presented at the State Opera of Berlin. Ema Repert was the Rosina; but, in spite of her art and efforts, the new music written by Werner Eick for the *Lesser Serenades* is said not to have won favor with the audience.

PABLO CASALS has been famous of being violoncellos played in "packed houses, with such frenzied excitement," that Alexander and Cairns.

THE PHILHARMONIC ORCHESTRA OF HAVANA, and its regular leader, Gonzalo Riol, devoted its second concert of the season to works of Tchaikovsky. The program included the "Fifth Symphony," and Emile Baume, French pianist, was the soloist in the colorful and exciting "Concerto in B-flat minor, for piano and orchestra."

REV. LUDWIG BOVINY, S. J., internationally known as a musical educator, writer, and as a composer of sacred music, died on February 18th, at Buffalo, New York. A friend of Liszt, Rubinstein and Strauss, he wrote more than four hundred and fifty compositions. In 1923 the University of Würzburg conferred upon Father Boviny the degree of Doctor of Theology Honoris Causa.

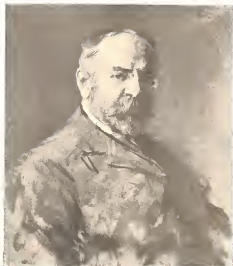
YVETTE GUILBERT, French singer and rising favorite at the close of the "Gay Nineties," is announced for a farewell tour of the United States and Canada.

JACQUES ABRAMS, young American pianist, made his New York debut when on December 8th he played on the program of the Philadelphia Orchestra. He won first place in 1937, in the piano's contest in the National Federation of Music Clubs, and was subsequently in 1938, and later was successful in the Schubert Memorial competition, which furnishes an opportunity, as soloist with the Philadelphia Orchestra.



MAEDA TAGLIAFERRO

JOHN ABRAMS



LIEUTENANT-COMMANDER JOHN PHILIP SOUSA,
U. S. N. R. F.

*From an oil portrait, by Harry F. Waltham, A.N.A.,
in possession of the Sousa family*

"Sound the Trumpet, Beat the Drums!"

(From Handel's "Judas Maccabees")

EDWARD VII and his son the Prince of Wales (later George V) were, according to the Court Calendar, to appear in a military ceremony to take place before St. James' Palace in the heart of London. As an American youth studying abroad, we stood for hours in the "kerbstone" crowd, awaiting the royal party. Finally the portly, bearded king-emperor appeared, wearing the gay scarlet uniform of the guards. He was mounted upon a huge white horse. His tall bearskin hat was at an unintentionally rakish angle. He wore a tired, Oh! so tired expression, which made us realize that his calling was not altogether a joyous matter.

The band which preceded King Edward, with the solid tread of the British Tommy, likewise wore red tunics. It was composed of "wood winds and brasses." An old Londoner, seeing the clarinets and flutes, blurted out in disgust, "Thet ahn't a band. Look at theen black sticks they're tryin' to play on. My word, there ahn't no proper band, fit for His Majesty, but a brass band!" Thousands of others in the past thought likewise—a band, to be a real band, should be a brass band, one composed exclusively of horns, trumpets and trombones. In some places there are still brass bands. Now that flutes, clarinets, and other instruments formerly made exclusively of wood, are being constructed of metal, bands of to-day are almost entirely metal.

The wide adoption and development of instruments of the wood wind family in the modern concert band is due largely to John Philip Sousa. When Sousa first took his wonderful concert band to Europe, serious musicians were amazed at its flexibility. Here was a band that could play not only the great band repertoire but also that usually

heard through the symphony orchestra, including such an accompaniment as that which it played when the much loved Maud Powell, as soloist for the band, performed the chaste and delicate parts of the Mendelssohn "Concerto for Violin."

Recognizing to the fullest extent the great industry and effectiveness of the work of Patrick S. Gilmore, who in his day was called "the unsurpassable," it was, however, not until the arrival of John Philip Sousa that the concert band came into its own. Sousa, although born in 1856, did not begin to exhibit these remarkable possibilities of the band until about 1892, when he resigned as conductor of the United States Marine Band and organized what became one of the greatest of all bands in musical history. His was the first high class American musical organization to tour the world and the first large musical group from this country to command universal interest. This was due to three considerations:

First—To the irresistible personality of Sousa himself, as a human being rich in understanding, humor and sympathy.

Second—To his highly organized musical knowledge and the distinctive character of his instrumentation.

Third—To his very remarkable and original gifts as a composer.

There are many who feel that from the standpoint of originality, dynamic power and highly individual effects, Sousa's compositions still outrank those of all other American composers, even including our notable symphonic writers. His was an inimitable genius. He was a most patriotic American, a sincere example of the fine Christian

gentleman. Born in Washington, D. C., almost under the shadow of the dome of the Capitol, he was trained in the public schools of that city, during and just after the civil war. His father was Antonio Sousa, and his mother, Elizabeth Trinkhaus. The elder Sousa had been born in Spain, of Portuguese ancestry, and had served as a musician in the United States Marine Band. Two honorable discharges from the U. S. Marines indicate that, when he first came to America, he spelled his name *Suarez* (possibly a Spanish or colloquial spelling of the Portuguese *Sousa*). His second discharge bears his name properly as *Sousa*. This evidence, which is at present in THE ETUCE Office files, should put to rest forever the absurd rumor that the name was originally *John Philipso* (or *So*, or *Seigfried* [Ochs, or *Son* [Oels], to America, he spelled his name alleged to have added U.S.A. (S.O.U.S.A.). The name *Sousa* is a very frequent one in Portugal. Many members of the old Portuguese nobility bear this as a family name.

With the success of the Sousa Band, the type of American concert band was established, and the fine professional bands of Conway, Goldman, Pryor, Herbert Clarke, and Simon were instituted. All of these leaders hailed the genius of Sousa in establishing a type—a type which has served as a model for an unlimited number of bands in schools and universities. Mr. William D. Revelli, in his Band Department in this issue, has been fortunate in securing statements from the directors of many municipal bands. The weekly, *Life*, in December, estimated that there are some one hundred and fifty-six thousand bands in America. If that is the case, we can safely conclude that for the equipment of all kinds, including instruments, music, uniforms, and other items, there must be at least one hundred million dollars invested in American bands.

New influences commenced to invade the band field before the end of the last century. Just as the waltz influenced the Strauss in Vienna, the dance began to affect music in America. Negro jazz, emanating from the South and spreading to Western honky-tonks, grew from the ground up and finally began to make an extraordinary impression upon music throughout the world. Irving Berlin (Irving Baline) singing waiter in a slum Chinese restaurant in New York, wrote "Alexander's Rag Time Band," and "set continents prancing to it. Europe then imported Negro jazz bands galore. German and French pedants and pundits began to philosophize upon the aesthetics of jazz. The serious old Stuttgart Conservatory actually started a course in jazz. The leader of one of the famous American Negro bands, that "played Europe" for eight years, was Sam Wooding, a really white while musician, now conducting the admirable Negro spiritual choir, "Woodland Echoes," who tells in this issue some of the unusual experiences of his group while abroad as "The Chocolate Kiddies."

Rhythms, as near to the heart of the jungle as possible, started veritable music riots everywhere. The whole world seemed bent upon a rhythm "jag." In California a young man named Whiteman, with a symphony orchestra training, began to recognize jazz as a force, both financial and musical, and set out to capture it. In this issue of THE ETUCE he tells how he did it. His bands are neither orchestras nor bands, but rather a kind of musical hybrid—half band and half orchestra.

After Whiteman came "name bands," unless you want to date them from the days of Rolfe and Laskey. The bands are named for their conductors, the success of each of whom depends upon his individual and distinctive appeal to the public. The whole dance world started in to emulate this American merry musical warfare, and at this writing there are in New York, London, Chicago, Paris, San Francisco, Rome, Havana, Madrid, Buenos Aires, Cape Town, Warsaw, Tokio, Stockholm, Rio de Janeiro, Berlin, Toronto, Dublin, Constantinople, Yonne, Shanghai, Brussels, Athens, and in a thousand other spots, literally armies of men and women rehearsing and performing American jazz. These

dance provoking "name bands" are too numerous in America to be mentioned—they include such names as Louis Armstrong, Duke Baron, Cab Calloway, Leo Dellys, Al Donahue, Tommy Dorsey, Eddy Duchin, Benny Goodman, Kay Kyser, Hal Kemp, Wayne King, Ted Lewis, Guy Lombardo, Jimmy Lunceford, Phil Spitalny, Rudy Vallee, Fred Waring, Chick Webb and Paul Whiteman.

The natural law of competition in a lucrative field set them to securing finer and finer musicians and arrangements. The radio sponsors, knowing the interest of the public, paid the bill, until some of the "streamline" name bands presented notably beautiful performances, such as those of Kostelanetz, Vallee and Wilson. They have become the classic organizations of their type. Their directors and players commenced to earn unheard of salaries, clarinet and saxophone performers earning many times as much as most bank presidents.

We do not attribute all this advance to Paul Whiteman, but we do desire to give him credit for substantiating jazz, for directing it to higher levels, and for thus making available new tonal possibilities. This he has done at great personal expense of time, money and effort. His ten "Experiments in Modern American Music" have been really nothing more nor less than ambitious concerts, denouncing a much larger group of players and a huge auditorium such as Carnegie Hall. This year Carnegie Hall was sold out for the Whiteman Christmas Concerts at three dollar "tops"; and yet the cost of the "experiment" was less than Mr. Whiteman's expenses exceeded his receipts by six thousand dollars. His first experiment, in 1924, brought out the George Gershwin-Ferde Grofé *Rhapsody* three of his finest numbers for the Whiteman group, for that concert. Subsequent experiments made way for the now famous suites of Ferde Grofé—"The Grand Canyon Suite" and the "Mississippi Suite." This year's concert was Cleve, Roy Barry, Morton Gould, Ferde Grofé (a thrilling vision of New York's World's Fair called *Pylon* and *Perisphere*), and a notable posthumous *Cuban Overture* by George Gershwin.

What Is Your Radio Worth?

WHAT is your radio set worth? Nothing at all, without broadcasting. Like a fish out of water, you would want to get rid of it at once, or to turn it into a book case or a refrigerator.

Your radio, in America, is worth, therefore, much more than it would be if you moved it to Europe; because broadcasting facilities are better. Listen to this statement of David Sarnoff, President of RCA, in an address to the Radio Corporation of America:

"The national services of the American system of broadcasting, however, depends upon more ambitious programs, nationally distributed. In the broadcasting systems of other countries there is nothing comparable to the great transcontinental networks across the United States. These are voluntary associations of independent stations, each an important economic and social factor in its own community. During a portion of the time, each station broadcasts national, instead of local programs. During the remaining Company, for example, may choose whether they will broadcast national or local programs.

"Without this linking of broadcasting facilities there would be no national service of broadcasting. It were the vast majority of broadcasting. Without national President, or the music of Toscanini, or the voice of their Town Meeting of the Air. Tapping the talent sources of radio receiving, and set infinitely more valuable in the United States than it is anywhere else in the world."

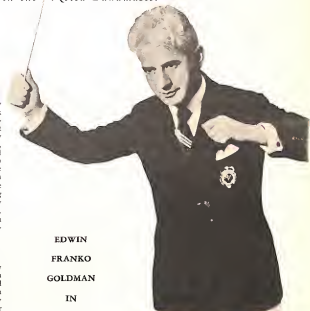
The Renaissance of the Band

From an Interview with the Noted Bandmaster

Edwin Franko Goldman

Secured Expressly for THE ETUDE Music Magazine

By ALLAN J. EASTMAN



EDWIN
FRANKO
GOLDMAN
IN
ACTION

FIFTY YEARS AGO the great reign of the doughty Patrick Sarsfield Gilmore was coming to an end. Gilmore, always a wonderful showman, had made a magnificent contribution to the promotion of interest in the band and band concerts, and there were numerous bands in all parts of the country. Tossing bands thrived and band concerts were profitable ventures. Fortunately, after the passing of Gilmore, a still greater star was to arise in the band firmament, in the person of the unforgettable John Philip Sousa, who, in addition to being a wonderful conductor, was also an enormously successful composer, and he soon eclipsed everyone in the band field both here and abroad. He made splendid innovations in his band and in his instrumentations, and raised the technique of bands to new heights.

"Toward the latter part of Commander Sousa's life two new factors commenced to command American attention—the automobile and the radio. Time was when thousands of families, seeking a pleasant

evening excursion, would hop on a trolley car and run out to an amusement park and listen to a fine band. After the automobile came, the owners were not content to stop at amusement parks when they could roam around the country. Those who did not have autos, had radios and were content to stay at home and listen to them. But, all things go in cycles; people again have begun to long to hear bands "in person"; and now, to my joy, I have the pleasure in the summer of playing nightly to audiences of from fifteen to fifty thousand and even sixty thousand people. When I see these huge crowds there can be no disputing that there is now an amazing renaissance of the band.

And So We "Forward, March!"

"THE BAND HAS COME BACK to a new audience and it is built upon lines which command far greater respect. The band itself was largely to blame for its own downfall. The musicians felt that they were secure in their positions; and their chief interest, and in many cases also their only interest, was in the pay envelope. The result was that many of the bands were terrible. In the case of some of the traveling bands, they were badly dressed and likewise badly behaved. No wonder that the band got a "black eye." Many of the bands were composed almost exclusively of

a low type of foreign immigrant musician. They could hardly speak our language and turned up their noses at almost everything American.

"Many of the American bands were assembled only on the Fourth of July, Decoration Day, Labor Day, and other high days and holidays. Their harvest was during political campaigns, when they

often marched both day and night. Their repertoire consisted of *Oompa Oompa Soldier*; *Adios Fidelity*; a few hackneyed waltzes; the *Star Spangled Banner*; or *America*. Usually they played from memory, each player employing his own version of the national airs. The leader would often announce, 'Fourteen in E-flat, boys'; and then things broke loose. Who knows, this may have been the origin of swing; for unquestionably every fellow went his own precious way.

"Bands in those days rarely had any libraries of worth while music. They played the pieces given away by publishers as advertising matter, and these were rarely worth the paper they were printed upon. There was no dignity, no finished effects, no fine tonal quality. How fortunate it is that this type of band is now practically extinct. Better still is the fact that it can never, never return. The fine training, received everywhere, by youngsters in our public schools, has raised the standards so greatly that we need have no fear that such bands as we have described will ever again afflict our country.

"What moved me to go into the band field? First I saw new and greater opportunities for a superior organization. In addition to this, the opera season at the Metropolitan was only seventeen weeks long, and it was necessary to make a living in the summer. Accordingly I joined some of the gork bands. Most of the players reported for work like hands at a factory. There were no rehearsals. In fact, the men resented the time spent at rehearsals. They showed an appalling lack of interest which was most discouraging to a player



THE TOWER OF THE SUN
International Exposition,
San Francisco, California,
where Dr. Goldman's band
will be the chief musical fea-
ture from May till July



Court of Honor at the International
Exposition in San Francisco (right)



FRED A. HOLTZ

What Do Bands Mean to America?

From a Conference with FRED A. HOLTZ

PRESIDENT OF THE NATIONAL ASSOCIATION OF BAND INSTRUMENT MANUFACTURERS, 1913-1939

Secured Expressly for The Etude Music Magazine

By WILLIAM ROBERTS TILFORD

OCCUPYING THE FOREMOST POSITION in the band instrument manufacturing industry in America, Fred A. Holtz takes pride in the fact that he is just one of the many who, seeing a horn displayed in a music store, became ambitious to master that horn and play with a band. As he recounts, it was a second hand low grade imported slide trombone carrying a price tag of five dollars. His weekly pay at that time (he was fourteen) being just two dollars, he finally ventured in and made a deal to buy the horn for a one dollar down payment and fifty cents per week. Four years later, shortly after becoming eighteen, he was proudly marching in the front rank of the U. S. Military Academy Band at West Point, among the other tromboneists in that famous organization. Then followed two years with an Army Band in the Philippine Islands and several years with circus bands, "opera house" orchestras, dance bands, and so on, until in 1912 he joined the sales department of one of the largest line producing companies in the United States. In 1920 he entered the sales department of The Martin Band Instrument Company, becoming Sales Manager, and later, in 1931, he was elected President of the company, as well as President of each of the two affiliated companies, The Pedler Company (manufacturers of clarinets and other reed instruments) and The Indiana Band Instrument Company. In 1933 he was elected President of the National Association of Band Instrument Manufacturers, Inc. and, at the last Music Trades Convention, held in Chicago in August, he was re-elected to

that office for the sixth term.—Editor's Note.

A Mighty Musical Phalanx

"THAT INSTRUMENTAL MUSIC, and particularly band music, is a tremendous and powerful force for individual benefit to young Americans, girls as well as boys, can no longer be denied by anyone. On every side we see and hear marching and concert bands, which perform classical as well as martial music with all the assurance and all the technical proficiency which characterize the performance of professional organizations; and, during the winter concert season, we hear school symphony orchestras whose performance is almost undeniably excellent, considering the youthfulness of the members. There must be somewhere between eighty and one hundred thousand musical organizations, not considering vocal groups, in the schools of America, ranging all the way from twenty to one hundred or more pieces. If we consider the average membership as forty or fifty, quick computation will indicate that from four to five million youngsters in all parts of America are blowing cornets, clarinets, saxophones, trombones, and so on, playing the various string or percussion instruments.

This rapid development during the past fifteen years, of musical organizations in our schools, and particularly bands, which we have described, has been due to the indisputable fact that the most earnest had everything to recommend its development with

nothing that any opponent of the program (should there be any) could offer in objection to more music in the schools. There have been parents who, misunderstanding the proposition and considering it vocational rather than cultural, have objected to the participation of their youngsters, because they did not want their children to become professional musicians. The prime purpose of the movement, apart from the physical, mental and moral benefits which the young musicians derive, is to make it so that the merchants and manufacturers, doctors and lawyers, engineers, and so forth, as well as the wives and mothers of the next generation, will, because of their own participation in band and orchestra work during their school years, be devotees of music, interested and active promoters of more and better music in the lives of their children and their children's children.

The Band Appeal

"THE GREATER POPULARITY of school bands over school orchestras is obviously due to the greater opportunities for outdoor performance, thereby "selling" the band to citizens of each town who seldom, if ever, leave their school orchestras. No high school or college football game would have its present glamour, were it not for the marching, maneuvering and playing of the bands with the strutting drum majors, gay uniforms and carefully conceived and perforated band exhibitions which deflect the eyes as well as please the ears. Therefore, the school band goes hand in hand with school athletics, and in many schools, such as El-

hart (Indiana) High School, for instance, when there is a home game, we not only see and hear our fine concert band of one hundred pieces but also an almost equally fine "Regimental" or Marching Band, made up of reserve players who step into the first, or concert, band as vacancies are created through graduations.

"The first 'national' high school band contest was held in Chicago just sixteen years ago, in 1923. There were no preliminary elimination contests, and any band with the desire and means wherewith to get to Chicago and participate was welcome. Gradually the country was organized into districts and divisions, with only state winners eligible to participate in national contests; but these national contests became so large that we now have the United States divided into ten regions, each of which has its own 'national' contests or tournaments, the organizations and soloists taking part in these 'regional-national' tournaments having qualified by previous performance in district and state tournaments. The 1938 tournament in Region 3, comprising the states of Ohio, Michigan, Illinois and Indiana, was held in Elkhart, and we had some seventy bands and several hundred unattached musicians who took part in the solo, quartet, sextet and similar events. Considerable management was required to handle properly the affair; but the Elkhart Chamber of Commerce did an outstanding job, to the satisfaction of all visitors as well as to the considerable pecuniary benefit of the downtown mer-

(Continued on Page 30)



A thrilling trumpet section



Conductor Harper rehearsing the Lenoir High School Band



Modern Forty Thousand Dollar Band Building

And the Band Won!

THINGS WERE BAD in Lenoir, North Carolina, as they were everywhere during the depression. The legislature cut out all extracurricular subjects, including school music. More than this, there were to be no tax levies for such purposes, unless the communities voted the taxes on themselves. The problem was put up to Lenoir. Was school music worth while? The vote was a unanimous "yea."

The main reason was the Lenoir High School band of one hundred and thirty members. The High School had a student body of four hundred and fifty; and two hundred of these were on the waiting list for the band. That is, over half of the student body wanted "to play in that band." No wonder, the band had become one of the most animating things in the town and a real business advertising asset for the community. Membership in the band became a thrill to every boy and girl who was admitted.

The band has a three story music building, which cost forty thousand dollars. It has sound proof practice rooms, an assembly room, a glee club room, a two-way radio system, a substantial library, a repair shop, a "make up" room and a locker

rooms. It is debt free, and everything has been paid for by Lenoir citizens. The building is frequently visited by many envious university music directors.

The band has its own trade mark, duly registered. It has two large buses and an instrument truck for transportation to music festivals and football games. It has a wardrobe and property department. Thirty-five volumes in its scrap book library tell of the value of the band as a source of publicity.

The director of the band is one of the former business men of the town, Mr. James C. Harper. He has a librarian, a secretary and two instructors, whose salaries are paid by private subscription.

When asked for an opinion, one of the town's citizens replied with warm emphasis, "Give up our Band? I guess not. Why that band has done more to put Lenoir on the map than anything else we own."

Reports of the disciplinary influence of the band on the young folks of the town have been excellent. Lenoir has less than seven thousand residents. It is in western North Carolina, north of Asheville.

Let us have more and better bands, everywhere!



Miss Macbda Austin, regular staff teacher, instructs a bassoon player



"Some Percussion!"



A "striking" drum section



Mr. James C. Harper, Conductor



Here Come the Glockenspiel

New Concepts In Present Day Music

From a Conference with
PAUL WHITEMAN

Special Expressly for The Etude Music Magazine

By JAMES FRANCIS COOKE

PAUL WHITEMAN was born in 1891, in Denver, Colorado. His father, as Secretary of Music in the Public Schools, was one of the first to champion orchestras and bands in high schools. Paul started his career by playing the violin in one of these high school groups. Then he became the first viola player in the Denver Symphony Orchestra. At twenty-two he went to San Francisco, where in 1915 he played in the World's Fair Orchestra. Later Alfred Hertz engaged him for the San Francisco Symphony Orchestra. In the following article he tells many interesting facts about the remainder of his career.—Editor's Note.

SOUND IS WHAT I AM AFTER—sound and rhythm, for these are the materials that all composers must use, in some form, to create the designs by means of which they must express their ideas and their inspirations. Music is a thing of the ears. True, one can imagine music without sound, just as a trained musician can take a score and read it silently. Beethoven and Smetana had to do that, because in their later years they were almost stone deaf, but to most people music is meaningless unless it is heard. For years, musicians seem to have gone upon the basis that music could sound only in one way, and that only certain sounds were legally permissible. In fact, the musical lawmakers in the past were like the gentlemen in Congress who sit up nights thinking how many restrictions they can throw about life, rather than trying to make life more prosperous, abundant and enjoyable. Nobody will ever know how much music has been held back by the verboten boys who are far more interested in telling what not to do than in making really worth while music themselves. I was brought up to believe, for instance, that parallel fifths were a venomous species of musical mayhem or assault and battery. Puccini and others have shown that, if one knows how to use fifths, they may be tremendously effective. The same objections applied to the introduction of new instruments. The saxophone had a fearful struggle at the start; and when we introduced banjos and guitars in our group, because there were no other instruments which could catch in the rhythm quite so well, some of the older musicians looked aghast.

On a Sound Base

"POSSIBLY MY OWN OUTDOOR BRINGING UP has had much to do with the direction of my work. You see, my father, who was of Welsh and Scotch extraction, was a pedagogue, a school music superintendent, and a rather severe and unrelenting one. He played in the San Francisco Symphony Orchestra and was a strong believer in the union. He got me into the union as a youth, and I played the viola in the San Francisco Symphony Orchestra (later in the Denver Symphony Orchestra) and he became acquainted with the symphonic repertoire from Bach to Debussy.

"There was a union rule that, when opportunities to play turned up, the members of the union should be given the first

chance. In this way I played with visiting opera companies and this added to my experience. The year round income from this however, was not enough to support me. My pay stopped when the symphony and orchestra season ended; and I realized that if I did not want to "go broke" I had to find some other source of income.

"Jazz was just beginning to be popular and I made the surprising discovery that, while I was able to earn only forty dollars a week in the symphony orchestra, I could get ninety dollars a week playing what was then called "jazz" fiddle. I received work in Tait's Cafe Orchestra in San Francisco, and after a short time I was fired. I was not good enough, I who had played the classic symphony and opera repertoire. This made me mad, and I determined to find out why. The great war came on and I enlisted in the navy. Then I played all manner of vaudeville programs. Equipped with this unique experience, I faced a new problem. Of course, what there was of jazz in those days was lamentable. The music was often of a very cheap type, the arrangements inept, and a great deal was left to the improvisations

of the player, as it was with the so-called swing music of to-day. I began to wonder if it were not possible to combine these appealing themes with something of the technique of the symphony orchestra. Was there not some way to take this music, however humble its origin, and make it acceptable to the great public and at the same time musically worth while?

In Lighter Vein

"IN OTHER WORDS, I was convinced that lighter music with spontaneity could be written in a way which could be played from notes by expert players, with the same accuracy and precision demanded in the symphony orchestra. Would such music lose whatever flavor might come from the jazz improvisations that were derived from what is now called a swing "jam" session, in which the players extemporize upon their parts. My reply to this is that my orchestra still has "jam sessions," and, if any of the players invents anything particularly clever in the way of a variation, this is carefully noted down and preserved so that it may be put in notes for future use. Now, it must be stated that there is a vast difference

between the type of highly trained and educated musician in my band, who does this, and an absolutely untutored person who indulges in all kinds of musical extravagances which might destroy the whole harmonic structure of the work.

"What has been the result of all this? It has, in the first place, developed a new type of musical virtuosity from the standpoint of versatility, tone and technique. Our boys have to think very fast in these days, far faster than in the regular symphony orchestra. I have been obliged continually to reject symphonic players, because they do not think quickly enough for our programs. Such a player as His Blarneybelle, is one of the most marvelous performers upon the trumpet ever known. Benny Goodman has a terrific technique. If he developed his *legato* and some other things, there would be no finer symphony clarinetist in the United States.

"All this has been a new field for musical arrangers. Special arrangements have had to be made; and my bill for arrangements has run at times as high as forty-two hundred to six thousand dollars a week. Ferde Grofé played the piano in my group and had new and fresh ideas upon arranging which have since made him famous. It was Grofé who advised with George Gershwin in constructing the famous *Rhapsody in Blue*; and then he (Grofé) made one of the most famous orchestrations in recent musical history. This does not reflect in any way upon the obvious genius of Gershwin. Grofé supplied what Gershwin did not have.

We Invade the Classics

"ONE OF MY FIRST ATTEMPTS WAS Rimsky-Korsakoff's "Song of Radna," which has essentially a duase rhythm and lent itself marvelously to the new style. There was a great hue and cry about "jazzing" the classics. We were raising musical taste. What was the result? Mme. Alda and Fritz Kreisler had made records of this, for the Victor Talking Machine Company. After the popularity of our records, the sales of the Alda and Kreisler records increased three hundred percent. Surely no injury was done to the classics by our widely heard version.

The great music of the past is a storehouse of musical thematic material. I refer particularly to Bach. Bach is a mine of themes of great value from a dance music standpoint. There are literally thousands



A HISTORIC MEETING
This group came together to discuss the famous *Rhapsody in Blue* by George Gershwin. From left to right the individuals are Ferde Grofé, who made the memorable orchestration of the composition; Deems Taylor, composer; Paul Whiteman; Blossom Selley, and George Gershwin, the composer



THE ALLENTOWN BAND

America's Oldest Civic Band

One Hundred and Ten Years of Activity; and Still Flourishing

By HATTIE C. FLECK

TO THOSE WHO ARE INTERESTED in band music, a spasm of one hundred and ten years of unbroken activity of any band must hint a tale of fascinating history. It is they who urge the musicians of tonic bands to bigger and better things. To such probably should go the credit of keeping an organization alive for such a period as one hundred and ten years, which is the boast of The Allentown Band, of Allentown, Pennsylvania.

Up till a short time ago it was believed that America's oldest band is a small but vigorous organization in New Hampshire, consisting of thirteen men, including the venerable leader, E. E. Wiggin, who has been the director for fifty-eight years, and who is only the third in line since its organization. In the language of this grand old director, two years ago, "The Band blew hard for one hundred and three years."

It was a great experience to stand face to face with an all American organization so old; for at the time of that meeting it was the oldest known band in the country, and it was often historically referred to as such. There was no available data to the contrary, in spite of the intense research demanded by the publisher before the acceptance of an interesting article on that organization.

New Claims to Fame

SINCE THAT TIME, and because of the interest that the article aroused in band-minded

persons, and musicians generally, excerpts of old newspapers were offered in evidence that the title of "The Oldest Band in America" should be conceded to The Allentown Band, which enjoys a five year seniority over its sister band in East Barrington, New Hampshire. A new interest was awakened, and satisfactory investigation confirming the claim was due. To all appearances, the distinction of being America's oldest town band belongs to The Allentown Band, of Allentown, Pennsylvania, which has authentic record that it was organized in 1828, one hundred and ten years ago. It is to-day a thriving organization consisting of seventy-five fine musicians, and its able conductor, Albertus L. Meyers, before taking over the leadership of this organization, was a member of the famous Sousa Band.

There is this fact to be considered, however, that The United States Marine Band dates its origin back to 1800. But this musical body is part of the unit known as The United States Marines. To the minds of people interested in bands, it can not be classified with bands generally; for it was voted by Congress that "a band of about thirty drummers and fifers" was to be given to the newly organized unit of Marines, about the year 1800 or a bit earlier, and that it was to have two majors—a drum major and a file major. This would make The United States Marine Band the oldest American musical institution of

its type; but its rank as a part of a military body still does not tear the laurels from the venerable head of The Allentown Band, as a civic institution, belonging to the common people, which is the high point in view. Interesting American historical events of The Allentown Band includes the fact that it played at "the celebration in honor of General Lafayette, who had recently died, held on July 31, 1834, marching in the horse-drawn band in mourning, the white of the drums."

The Human Urge for Culture

IT IS TO BE READILY IMAGINED that one of the earliest requirements of a community, the lovely city of Allentown, must be a band. Named for its leading founder, Chief Justice Allen, the city nevertheless was composed of emigrants, from the German Palatinate and Switzerland, later to be ality, Dutch. These people brought a band, many having been skilled players who not only handed down their talents to the younger generation, but who also insisted on the upon keeping alive the work they had begun. To-day the Allentown Band stands as

* The Scituate Musical Society, a singing or 'choir', and so on limited fifty-two years of its existence continuing existence—Ed

a monument to the early energies and foresight of its forebears, as a great all-American musical institution composed of sincere musicians to whom the conductor gives to organization as it performs under his baton. It is said that a band is as good as its leader; but the leader of The Allentown Band would reverse this statement, for he insists that a band is as good as its every performer.

Realizing that a player does not belong to himself, but to the community in which he is privileged to live, the real musician guided by the urge to "teach all nations" from such heroic beginnings are handed down through the ages great reminders of the struggling past. Such a fair memory owing down to these days in an unbroken line and standing before us as perhaps the finest monument and tribute to the perseverance of a few performers who hoisted only primitive instruments and a great love to be judged largely by the standards of its musical tastes, we understand that a city of Allentown's claims must have been blessed with good music from the beginning. And with this, to possess "The Oldest Band in America" is another and most outstanding distinction, such as might inspire a thrill of pride in any community.

FIFTY YEARS AGO THIS MONTH

S. W. VAN DEMAN, a popular pianist and teacher of his time, gave this succinct expression of the qualifications of the competent teacher of music:

"As to the special culture necessary as a teacher, I will simply quote the last part of the popular saying, 'we need school everything of ourselves.'"

Imagine a teacher of music, to converse

tion with an intelligent merchant, farmer or any well read person not a musician, being asked, 'Do you teach counterpoint?' and the stammering 'No,' accompanied by a blank look which says plainly 'never heard of it. Would this raise the individual or the profession in the estimation of the questioner? And yet such a query is not reserved from a person who tends to think

better than the poppy magazines. The teacher, who talks about "Beethoven and his day, for a week on two measures of music, to impress his wonderful musical genius, will certainly have his aim."

However, in our efforts to elevate the public ideas for the art and profession we

must raise more wisdom than the falsest of whom Talmage tells. After fishing his tackle into the water with the exclamation "Bite or be damned!" Communities are like individuals, subject to prejudices and may be wonderfully changed for the better by patience, persistence and wisdom."

Sing with Your Heart!

By
FRIEDA HEMPEL

Internationally Renowned Prima Donna

A Conference Secured Expressly for The Etude Music Magazine

By ROSE HEYLBUT

IF I WERE ASKED to define the singer's art, I should not explain it in terms of vocal technique. I should say that it lies in the ability to move an audience, in a worthy manner. That, to me, is the summing up of the meaning of art. You go to a concert and hear great songs performed by a great voice—and it may still happen that you come away bored down by all your own troubles. You go to another concert, and here the very same songs sung by a different voice, and you come away so buoyed in mood and lifted in spirit that your troubles cease to exist. You can move mountains, sheerly on the strength that concert has provided. The difference between those two reactions marks, not a quality of voice, but the power of the singer's art. The singer who performs notes alone is merely a technician. But the singer who can face a hall full of listeners—of different ages, races, and temperaments—and lift them all to the same pitch of emotional release, such a singer is an artist.

How, then, shall the young singer set about making herself an artist? The first requisite can neither be taught nor learned. It must be taken. We know that a person, who lacks a talent for drawing, never can become a great painter. In the matter of singing, we are less reasonable. Everybody has a voice; therefore, everybody ought to be able to sing. If only he is lucky enough to find the right teacher to show him the right "tricks." Which, of course, is a profound mistake. Everyone has a voice, true enough, and can be taught to make that voice more agreeable. But a singing career requires a great and unusual voice. Thus, the first study in which the ambitious young singer should engage is the all important self-analysis which alone can indicate the direction of future work. Make sure your inborn gifts do not fall too far behind your ambitions. The more you yourself do there are no "tricks." Only conscientious work can build an art.

I have said that the measure of art is the power to move, and many qualities besides voice are necessary to project that power. Regardless of vocal discipline, the singer must build a picture in her own mind and send it out, into the minds and hearts of her hearers. At once, a great many activities come into play. She must create in her own mind the exact image she wants to project. She must feel that deeply enough to make it convincing. She must experience it clearly enough for others to understand. In this sense, she sings not only with her voice, but also with her brain, her heart—with her whole body.

Art Is Simplicity

We talk much of simplification, of methods, of short cuts to fluency. We



Frieda Hempel in her famous impersonation of Jenny Lind

crowd our pupils' minds with technical sounding problems, and lose sight of the fact that all this talk about singing leads us farther and farther away from singing itself. It is always a pity to let the trees block out one's view of the forest. We need a return to simple, natural, fundamental singing.

The young singer should be given as little confusing theory about singing as possible. She should be permitted to sing. Only in this way will her personal problems reveal themselves—and so two singers have exactly the same problems to solve. The young singer should be trained to draw a perfectly natural breath and to release it naturally. Does that sound too simple? It is the best foundation upon which to build. Let the problems be solved after they

have asserted themselves; do not anticipate them. A singer need not be troubled with complicated theories of breath support until it is shown that she needs special development along these lines.

The first year of study should be devoted entirely and exclusively to tone building. I cannot express that too emphatically. Tone building, and nothing else, is quite enough for that important first year. Each tone of the voice must be explored and made certain. The separate tones must be culminated into a smooth scale which encompasses the entire range evenly, passing from low tones to the middle register, and thence to the upper tones, and all this without the least suspicion of a break. Nothing can take the place of full, even scales. Next, these tones must be taken in different values—sustained, sustained, spun out, in trills, in arpeggios. The perfection of these various values is the work of a lifetime. A single year, in the formative stage, is hardly too much to spend in concentration upon them. Complete songs should never be attempted before the second year of study; and then only the simplest songs. Not until the third year, when the tones are sure and "settled" enough to be carried over into songs and vocalises, should the student begin to work

on arias. The first arias to study are the Italian ones. They are easier for the voice, and lay the foundations for greater pieces.

No Excellence Without Labor

TOUR is perhaps the chief ingredient of artistry. Studies must be not only assiduous; they must be allowed to ripen, within one's mind and within one's throat. The saddest mistake a young singer can make is to try to work quickly. Indeed, it cannot be done! Let us make no mistake about this matter of learning. One can manage to sing a scale or an exercise inside of a week. But it has not been learned until it lies in the voice easily and naturally. The one who has studied a foreign language will appreciate the difference between mastering the individual words and putting them together in a full, spontaneous sentence. As the beginning, one must stop and think out each word, and he may utter those words quite correctly. But such a halting process is a very different matter from speaking the language. It is the same in singing. To know how to combine eight tones into a correct scale is a very different matter from having learned to sing scales. The tones must fall naturally in the voice. The technical disciplines must fall naturally into the tones. Only then can one speak of singing.

My own vocal production was always easy and natural. I had no special problems to trouble me, and I could have gone ahead very quickly—but I was not allowed to do so. For three long years I was kept at the side of tone building and technical drill. At sixteen, I was offered a part in opera, but it was necessary to refine it while I was setting a reliable foundation in singing. At the time I remember what seemed a crushing waste of years. Today I am thankful for the discipline which built my voice into a sound organ, and which has kept it so. Even now I am as careful in my

On January 6, 1929, Frieda Hempel gave her first American song recital in four years. The New York critics wrote unanimously in lauding this distinguished artist's fluidness to technical resources, as well as her unusual power of projecting the emotional mood and meaning of her songs. The unanimous verdict was that there are today respectable few artists before the public who can take rank beside Mrs. Hempel, as both singer and musician. The Era of New York wrote: "Mrs. Hempel to 'tell her' such contrivances, as a matter of—Editorial Note.

work as I was in my earliest student days. I love my songs and learn them easily. After scanning a page of music for five minutes, I know it by heart. But I never sing a song in public until I have spent at least six months living with it, working at it, polishing it—taking it into my system until it becomes a natural part of me. On one occasion, this finishing process had interesting results. The late Roland Farley sent me his alluring *Night Wind*; and, after months of study, it seemed that the song was now ready to be performed. Changes, both in the accompaniment and the melody, I made my suggestions to Mr. Farley, and he kindly accepted them, saying that henceforth, *Night Wind* was my song.

The speediest advice I can offer the student of singing is, *do not hurry!* Be patient. Allow yourself time to take your art seriously. The student who accepts engagements within twenty months of study, will be finished and forgotten years before the careful artist is beginning to assert herself.

The life of the voice depends upon the thoroughness of early training, and upon constant exercise. There is no such thing as tiring a voice through slapping, provided its production is natural and sound. The very fact that the voice becomes tired is an indication of incorrect singing methods.

The well-sung voice is not only able to continue singing—it needs to sing. Imagine how your hair would look if you gave the scalp muscles a "little rest" from brushing. The voice fares no better. Every day, at all times and seasons, the singer should spend two hours working at scales, arpeggios, leaps, trills, sustained tones, spum tones. Practice may never cease. I spend two hours every day at my work, in half-hour intervals exactly as I did during my first year at the Conservatory. It is my law. And my voice is the fresher for it.

The Soul of Song

BUT VOCALISM alone is only one of the requirements of art. It is important as a means of expression. Equally important is the emotional value to be expressed. We must not be misled by the fact that there is more than interpretation. It is the creation of a mood which fits and moves our hearers. This must be an eminently personal thing. It is a matter of feeling. (Hence it is an unwise procedure) but it cannot imitate emotional conviction. That is why great, warmly giving artists are rare. It is also why interpretation is so difficult to teach. An artist cannot be trained for advice and study, but he can be trained for the first moments of his singing whether they actually feel the song deeply and sincerely enough to convince others. If their powers of conviction are very strong, they will be able to tell them what to do. Instead, I try, by examples, to stimulate a warmer feeling within them. Is it a bubble that a young girl wishes to sing? I take her away into the garden and ask her to sing. I have ever held a little child in my arms. Did she enjoy the experience? How did the baby look? What did it do? How did it feel? I have seen a child find and become natural in telling me of some little sister, or niece, or friend.

"Now, don't tell me any more," I say. "Take everything you have in mind, and put it into your song."

And immediately, the lullaby becomes warm and real and convincing. It ceases to be a "concert number"; it becomes a reality, a part of human life.

Again, take Schubert's lovely "The Bird" (Fig. 1). Let the student get away from singing problems, and concentrate on the text. Has she ever looked long and yearningly at some picture—a picture, perhaps, of some loved one who has died? As she looks at this picture, has she never felt the sudden conviction that the beloved face has come to life and smiles in affection and encouragement? Let that personal experience, with its personal reactions, be the keynote for the mood of the song. When she plans

her effects according to what they "ought to be," they become artificial and cold. Only sincere emotion can reach the hearts of her hearers.

There must be an eminently personal bridge between the singer's heart and the notes of the music. The notes of the music are merely the messenger, the bridge. Be as natural in your effort as you can. Do not stand stiffly on it. If you sometimes fail to find it, undigested to your own hands, it is all right. Spend much time studying the inner, personal meaning of your songs, and then, when you sing, let your hands tell what should be expressed. There is no one right way! Each artist will express the same song differently—and that is why art is so interesting. I remember once a friend who was ill and could not go, told me she had heard that, in one song, I had made a pretty effect with my hands. She was quite unable to tell her what I had done. I do not remember using my hands while singing, any more than I remember using my hands while singing "O My Merry Christmas." In each case, I did what came naturally, as the only spontaneous thing to do. Planned "effects" are never good.

The Imponderable Lied

DIAPER SINGING is an art quite by itself. It is difficult because it depends entirely upon the projection powers of the singer. There are no stage settings, no costumes, no buying orchestra. One comes out upon the stage, and the entire effort to be made rests solely upon what one has to give. Further, *diaper* singing is intimate in style. Most of the songs are brief, and center around a mood or a feeling; and each requires the most sensitive kind of interpretation. We often find singers whose style and nature are too robust to lend themselves gracefully to this essentially sensitive type of music.

The first requisite for artistic *lieder* singing is imagination. Nearly every great *lieder* singer paints a picture or describes some personal emotion. The art of the singer lies in visualizing the picture, reliving the mood, and in accordance with the picture, the slightest convincingly, the listener in the farthest row will feel himself personally and intimately included. This is no slight task. One must have a thorough mastery of the mood and remain deeply imbued with it, in order to project so evanescent a thing through the length and breadth of a large public hall. Imagination, the ability to create a picture in a person's equipment; also, it must constantly be stimulated and refreshed, in the way that has been suggested.

The Approach to Study

ALWAYS BEGIN THE SET BY a song away from the music, working entirely from the text. Let the meaning and the beauty of the poem sink into your mind. Recite it as a poem. You will be surprised, in working at a new song, to find that the natural lift and emphasis of the words suggest the line of the melody. In Schumann's *Die luste der vier Blauen*, the climax of adjectives, *so bald und schon und rein*, suggests a natural upwarding of the voice, which is exactly provided for in the music. Paint a picture with the words, and express it through music. When the opening notes of the accompaniment are sounded, they should serve as the frame into which your picture need must fit.

I see no harm in learning by imitation, provided that the models are worth imitating, and that the imitation does not become mechanical or slavish. Where could one find a better standard for the singing of the *Carni nome* than the record by Nellie Melba? But—do not try to be Melba! User interpretation as the basis upon which one may superimpose your own ideas. Naturally, you will not do as well as

(Continued on Page 288)

RECENT RECORDS
By PETER H. RAVEN

HIS BECOMES INCREASINGLY EVIDENT with each new recording made by Walter Gieseking that he is one of the most extraordinarily gifted of keyboard artists. Mr. Gieseking's technique is prodigious; his hands have the unbelievable spread of a giant; his touch is so light and delicate as almost imperceptibly muted. No other records has achieved finer tonal subtleties nor more delicate shades than this gifted pianist in his recorded performances of the Debussy disc which comprises Book One (Columbia set) which comprise such masterpieces as "Clair de lune," making Massis Debussy's music completely his own.

Equally remarkable are the pianistic pearls in the *Toccata in C minor* and the *Toccata in D major*, both played by Artur Schnabel. (Victor M-342). There are both profundity and classical finesse in his approach to the classical pieces, and his playing is of the highest piece. Yet, despite its most notable technical features, it is the way in which these pieces are essentially for the ear, where a fact that is further borne out by the work Lawndale's superb interpretation of the *Toccata in D major* on Victor record 15171-2.

For playing of rare refinement and sensitivity in a familiar work, Memmink's performance of Mendelssohn's "Violin Concerto in E minor" could hardly be excelled (see *Victor and S.M. 531*). But there is more to this music than the poetic qualities that Mr. Memmink proceeds to exploit; that first movement can stand bold treatment and the *forte* more brilliancy and fire. Both Krieger and Seiger, in their recorded versions of this music, make these achievements. However, there is much to say for Memmink's artistry. It is all a matter of the qualities one likes emphasized in an accompanist. In the opinion of the reviewer, Georges Enesco, Memmink's director in this

Because an unfamiliar Haydn symphony is always a welcome musical treat, one assumes the inequalities of the recording of Symphony No. 102 in B-flat major," as the orchestra under Koussevitzky's direction (Victor set M-529). Recorded at least two years ago, this set was held for release until recently, with the result that the remarkable recordings from the Boston Symphony Orchestra in the past year make the present set all the more precious in the

Once again Victor set the record straight. He proves that he is one of the Stockholm day interpreters of Wagner, the greatest of all. On the very day this conductor gave his memorable performance of the famous first version of Wagner's *Tannhäuser Overture* and *Venusberg Music*, and under more ideal recurring circumstances he repeats that performance. To this he adds the *Prelude to the Third Act*, which Wagner subsequently again termed a tone poem. In recording a special Paris performance, fifteen years after completing the opera, he tells us of the experience of "Tristram and Isolde" at the time; hence this revision is correct.

Wengartner, in his recorded performance of Brahms' "Fourth Symphony," re-secured the unqualified acclaim of critics and lovers alike. More recently Columbia equally compelling performance of conductor's Third Symphony" (set 353). There are his reading of Brahms' most elaborately intrapartial symphony, both clarity and light that are particularly welcome. The sentiment of this music speaks for itself.

and so he is careful not to overstress it.

Among labels, scores that have been accorded recently this honor mark brilliantly performed on records that would Paul Robeson's (Columbia set X-115). Offenbach, the chief conductor of the Ballets Russes, de Monte Carlo, directing the London Philharmonic Orchestra, does notable justice to this ebullient music, "Gaieté Parisienne" by made up of various pieces by Offenbach, arranged and orchestrated by Manuel Rosenblatt. Beginning with an overbearing prelude followed by an equally intriguing *Tortellini*, the music carries off with a delightfully humorous *Gloap*. At the end we hear the vigorously rousing Can Can music, a naughty source of the Gay Nineties.

Bruno Walter, since discontinuing performance of his fine work with the Vienna Philharmonic Orchestra, has been dividing his time between Paris and London. Recently he has been very busy. The French Government has promoted him with full citizenship. It is a good idea to know that Walter, who in the past two years has been making so many fine recordings with the Vienna Philharmonic, is now similarly engaged with both the London Symphony Orchestra and the Parisian Symphony Orchestra. Recently Victor released two of Walter's most treasured recordings, first the photograph, his performance of the *Ballet Music* (Nos. 1-12), and secondly the *Rossini* (Nos. 13-24) and Beethoven's *Così fan Tutti* (Nos. 25-26).

The great music-king in France during the reign of the Sun-King, Louis XIV, was an Italian, Giambattista Lully. There has been too little of Lully's operatic work created; hence Colonna's recent release of four arias, originally recorded by Pathé in Paris, is genuinely welcome, not alone for their historical importance but also for their musical worth. On disc 915331, M. Villabona (tenor) of the Paris Opera is heard to advantage in the aria *Rois d'Amadis*, and *Père j'observe ces lieux* from "Armede et Renaud"; and on disc 915434, Mme. Solange Remaux (soprano), assisted by a women's chorus, is heard in a particularly graceful aria, *Par les seconds* from "Roland" and alone in the dramatic aria *O Mortel* from "Pérse".

Chaykin wrote some twenty concerti for clarinet and orchestra, but only two of these have been printed, and only one of these two seems to hold the pianist's interest—No. 21, "Concerto in D major." Marguerite Roegen-Chapman, more widely known on records as a harpsichordist, turns to the piano in her performance of this work, giving it a good if not outstanding interpretation.

Ossy Renardy, the violinist, was born in Vienna in 1920. At five his talent was discovered by Prof. Theodor Paschke, under whom he has studied ever since. Renardy has an unusually beautiful violin tone and a rare musical poise for one so young. In Columbia set X-116, his particular talents are advantageously set forth in Schubert's "Serenade."

Gabriel Fauré has been called the peer of all French song composers. His art is a distinctly fastidious one, and for this reason is not immediately obvious. Heard and re-heard, his music has an inexhaustible charm. Charles Panzera, the French baritone, on Victor set M-478, records sixteen of his songs, including the "La Bonne Chanson" and "L'Horizon chimérique" cycles. In Columbia set 354, we have Fauré's largest work so far on records, his introspective setting of the "Requiem Mass," sung by Edme Dupont (soprano), M. Pauline Aubert (alto), and Louis Fugère (bass).



"This is Father"

A. B. ROLFE'S INDEPENDENT BAND, IN 1885
"I am the little fellow with the big horn, fourteenth from the left. Chic Phillips, the player who could keep time with his ears, is number nine from the left."

"Here I am at the Age of Eleven!"

Tooting a Horn for Fifty Years

A Conference With the Well-Known Radio Conductor, Manager and Motion Picture Producer

B. A. ROLFE

Secured Expressly for The Etude Music Magazine

By JAY MEDIA

B. A. (BENJAMIN ALBERT) ROLFE, known to all his friends as "B. A.," has played for years to millions of people, "over the air." He is distinctly a self-made musician, in every sense of the word. Literally brought up from childhood in a circus band, his progress to Broadway, and his large variety of enterprises, make this one of the most colorful articles *The Etude* has ever presented. "B. A." was born in Brainerd Falls, St. Lawrence County, New York, and—but we had better let him tell his own "Horatio Alger" story.—*Editor's Note.*

The "First Person" Musician

"Of course you know the old saw about the man who bragged that he was a self-made man, and how his neighbors all said that it must be true, as no one else could have made such a bad job of it. I have been bumping through life for over fifty years, and I have come to the conclusion that the only men worth while (particularly in music) are self-made men; and that includes Wagner and Elgar, as well as scores of fine folk who did not let the lack of opportunities bother them very much. If colleges and conservatories could make superlatively fine musicians in every case, there wouldn't be room enough for them in this. Even if the student has had the advantage of the top notch instruction in the toniest schools with the so-called best teachers to be had, it just will not get him anywhere, unless he starts out to make himself according to his own individual pattern, in his own way, with his own hands, mind, heart and soul, count upon it, that he will turn out as a dud.

"We have been hearing a lot of fan-poled at the rugged individualist and his possible extinction. Take it from me, there is little room at the top in art for anything but the rugged individualist. Unless you are that, you are just a cog, and in music you are doomed to play second fiddle all your days. One of the things that appeal to me in modern 'stream lined' jazz, peaks to me in the earliest Paul Whiteman period to this day, is that the players are not expected to spend their days tooting out umpire on a horn or sawing out in a solo, but each fellow is expected to be himself and to play with individuality. My, what a difference there is between the 'now' and 'then' in music. Now thousands

and thousands of students in public school bands and orchestras have study advantages that were almost unknown in conservatories when I was a lad; and these kids just take this as a matter of course. They have no idea of the value of the gems that are literally hung around their necks. And how is this all going to work out? I have an idea that the things we have to work our heads off to get mean a whole lot more to us. If every boy and girl could be made to see that it is only the 'lousy' work that they do that matters, the situation would not suffer. But, if they accept what is laid before them without putting in their utmost efforts, they cannot

expect to get very far in any endeavor.

And so "Excelsior!"

"Now what DOES ALL THIS MEAN? It means that the general average of musical ability among young people has rocketed up enormously. This, in turn, means that for every capable youngster of forty years ago, there now are probably a thousand. This feeling is but natural to me, because I was considered a prodigy at six years of age. Thus the media line of ability is vastly higher than it was forty years ago. But if all the students stay on the median line, we will have thousands who will be mediocre and nothing more. The success-

ful student must rise above the level of all of his fellows, if he expects to amount to anything.

"Both my father, who played the violin and the cornet, and my mother, who played the clarinet, were amateur musicians. Father was foreman in the saw mill of the Chippewa Lumber and Boom Company, at Chippewa Falls, Wisconsin. There he organized Rolfe's Independent Band. Rehearsal, entertainment in those days was limited, and the town band was as important to the community as the soldiers' monument and the iron derrick on the lawn in front of the City Hall. There must have been a thousand such bands in America, in towns of five hundred to ten thousand people. They were often dignified with the name of 'The Silver Cornet Band'; the word *after* seeming to have connoted swiftness of tone, although the material out of which an instrument is made has little bearing upon the tone quality. The highly polished horns looked luxurious, however; and, when the Silver Cornet Band marched down Main Street, the town was thrilled to a new sense of civic prosperity and importance comparable only to that when the Fire Company turned out. Many of the town's leading lights took a great pride in belonging to the band. One such instance was President Warren G. Harding, who was always thrilled by his musical beginnings in the Marston (Ohio) Silver Cornet Band. The bands were usually supported by the members and by private contributions.

"It was about this period that a very unusual enterprise swept the country and that was roller skating. Every town of ten thousand or so suddenly found itself in possession of a humpbacked building which looked like a huge Saratoga trunk. The interior was bare, save for the polished floors and a numerous cylindrical stone in each of the four corners.

"In the center of the building, hanging from the ceiling, was the bandstand. In order to get to it one had to climb a ladder, which was drawn up after him. The band played waltzes, which seemed to lead themselves to skating; and no one will ever know how much this regular support to players may have then contributed to the development of bands in the United States. The craze was just as widespread as the 'jitterbug' madness of to-day. There was no mechanical music in those days,



THOMAS A. EDISON AND B. A. ROLFE

and, with the rumble of the skates, a band was the ideal music. It seemed as though the whole country was on wheels, and the rink proprietors discovered one important thing. Music was absolutely necessary. If there was no music, people would not skate. They liked the rhythm, and thousands forgot their inhibitions as they rolled around the rink to the tunes of Strauss and Waldteufel.

And Then to the West

"DURING HIS CRAZE my family moved to the West, and one of my first recollections in life is that of having a picole played in my little hands and being told by my mother that it was a very good thing. My old boy, was a great thrill; and before I realized it I was actually playing it in the band. The next summer I was put in possession of a guitar, and I was told that I played it still more. Readers of TIME ETUDE will certainly find a picture of this band interesting. The uniform consisted of ordinary clothes, plus a "bug" hat. The "bug" hat was a very peculiar thing that gave a touch of municipal dignity and social edict to the group. The plug hat on a bandman gave him much the same effect as the top hat on a gentleman in a carnal kind. The one outstanding uniform, however, was the drum major, who may be seen at the extreme left of the picture. No Eastern potentate, even the Emperor of the East, could picture just what also displayed a very small boy with a horn, and I was that boy. The band was my life. It had among its members many interesting characters. One of them was a fellow called "Hill" who played the circular saw (Hilborn) horn. In the first place, he had to put on the horn like a kind of ash, which was always a very funny sight. He was a very good fellow and one which distinguished him among artists. He could wiggle his ears up and down in time with the music. Sometimes I got so interested in him that I could hardly get myself to play.

An Insatiable Paterfamilias

[illegible]

"After playing in the band for three years, father returned to our home in New York, where he joined a travelling wagon show (Lewis and Wardrobe). It was a very poor affair, with a few acrobats, a clown and some monkeys, performing heart, peesies and dogs. We aimed for the head waters of the Ottawa, in the French speaking section of far western Canada. It was a mad dash, a mad dash in Canada the circus. Our trip was through a wild country and one very intriguing to a growing boy. The season finally closed, the circus broke up and, as usual, we were like- wise broke. But nothing daunted father, and we were merely a few days from the coast, to greater heights.

"Our next expedition was with a Concert Company, so-called. It was really a kind of traveling vanderbilt show, with a comedian whose daughter was the ingénue. Her mother played straight parts. My father played the violin and the cornet.

and my mother the melodious and the clarinet. As a 'boy wonder,' I played the cornet. These, together with a string bass, a trapeze performer, and an Indian club swinger, made up our company. But it was 'art music and drama,' and father was happy. Forty dollars at the box office was top-notch and really very fine for eight people in those days. When we landed in town and made our way to the 'top' house, we were objects of great curiosity to the town folks, who looked upon us as a people from the outside world, much as we would regard a man from Mars. Father revealed in this and made the most of its publicity value.

The Picturesque Circus Period

[illegible]

"What the circus did for me was to furnish a chance to play an instrument four hours every day of the week; and somehow I got the idea that, by playing very well at every performance, I would go ahead. My ambition was to become another famous cornet soloist, like Jules Levy, Pat Gilmore or Arbanck. I heard the great Levy once, and I learned his much played polka, *L'entr'acte*, which in its day was a famous 'war horse' for cornetists.

"The foregoing is a fair sample of most of my life up to my twentieth year. The shows were on the road in the summer, and this permitted me to get a schooling in the winter. We played with Indian Wild

West medical groups and other artistic organizations. Back at home again, I picked up the organ and soon found myself conducting a Catholic choir. I was not afraid to tackle anything, and there was no one to stop me. My great ambition, however, was to become another John Philip Sousa, a real bandmaster. In order to progress, I felt that my next objective should be Broadway, the haven of all show interests. I was conscious of my own shortcomings and realized that, at the age of twenty-one, everyone thought that I knew more than I actually did. Furthermore, it was clear that I needed more study and experience.

[illegible]

And Other Worlds We Conquer

IN 1913 I BEGAN TO LOOK AROUND FOR different fields and decided to go into the production of motion pictures. I met Alfred Goldwyn-Mayer. We produced one picture and ten features, five to seven reels in length. In 1918 I became an independent producer under the name of B. A. Roloff and Columbia Pictures Corporation. After producing thirty-six pictures, the venture failed, and in 1920 I found my way back to play it. Always, when on the road, I had a little trouble in my career. There was no trouble in my engagements; but soon it was realized that my great change had come over popular music. This was largely due to the genius of Paul Whiteman, who gathered around him a company of players of astonishing ability; and to the talent of composers and arrangers

of great importance, such as Ferde Grofé and George Gershwin. Whittman's taste "caught on" immediately, and he had many influential followers. Here was a kind of music I did not know, and which must be learned. Consequently a job was accepted in the law office of Vincent Lopez, at the Hotel Pennsylvania in New York City. By 1927 I had my own band and secured a fine engagement at the Palais d'Or in New York City. This was a great advantage, because there I had a radio wire seven times a week, and I was playing to millions. Commercial broadcasting was just coming into vogue, and we were the first to be heard. "Lack of Strike" hour. This obliged me to create a fine, strong organization. There were fifty-five men in the band, but that was only part of the group.

The public has a very scant appreciation of the amount of labor, in the way of preparation and rehearsals, required for radio hours. We played several times a week and, in order to secure enough of the right kind of music, it was necessary to employ three arrangers and copyists. We played on an average of seven numbers a week, and fairly new and very "tricky." In order to get material I had to rummage the files for fine old tunes of other days and to dress them up in new clothes. The tremendous value of advertising in connection with the promotion of sales, may be demonstrated by the fact that the dividends of the cigarettes sponsored by the program rose from twenty million dollars in 1928, to sixty-four million dollars in 1931, and much of this was due to radio advertising.

"Modern musical tendencies in popular music are, in a large measure, due to the change in the general attitude toward dancing; and this in turn is due to youthful, unsustained youth, in its fling for vivacious and hilarity expression. The old traditions and dances have been discarded, temporarily, at least. The beautiful values, its proper expression is almost as archaic as the minstrel. Our modern dances are not founded upon tradition, but upon unrestrained bodily expression, let the critic fall where they may. Hence, the 'jitterbug.' The uncontrolled rush and urge of the life has kidnapped youth; and the result is like a cork popping out of a bottle. I am not railing against it as it would do little good if I did. I am merely chronicling the situation, as everyone with sense can see."

[illegible]

SOSA MEMORIAL PLANNED
Plans for a Sousa Memorial Monument in Washington, D. C., are under way. This picture shows, left to right and seated, B. A. Rolfe, Mrs. John Philip Sousa, and Arthur Pryor; standing, Priscilla and Helen, daughters of Commander and Mrs. Sousa; as they discuss the Memorial.



THE WOODING SOUTHLAND SPIRITUAL CHOIR

Eight Years Abroad with a Jazz Band

By SAMUEL WOODING

CONDUCTOR OF "WOODING'S SOUTHLAND SPIRITUAL CHOIR"

A Romance of the Remarkable Journey of "The Chocolate Kiddies" Band, through Germany, France, Italy, Spain, Roumania, Austria, Jugoslavia, Czechoslovakia, Lithuania, Scandinavia, Tunisia, South America, and parts unknown

JUST WHY PEOPLE ARE EXPECTED to tell when and where they were born, I do not know, because that is one thing with which they have the least to do. I was born in Philadelphia. My father was a butler, and a very good butler at that. He worked for the famous Biddle Family, on Walnut Street, and was very proud of his job. My mother was a housewife, but in the summer she took in washing. They had great ideas about the future of my two brothers, my sister and myself. One of my brothers became a doctor and is now chief Pathologist of the Frederick Douglass Hospital in Philadelphia. The other one entered the postal service. My sister studied to be a nurse; and I became a musician. My parents wanted me to become a dentist; but I saw one of the Williams and Walker colored shows and decided to enter that field.

After graduation from the South Philadelphia High School for Boys, I studied music for five years under W. L. Layton, a graduate of the University of Pennsylvania. Since then I have studied piano with Professor William Butler who had a Negro conservatory in Harlem, New York; and later, in Philadelphia, I had advanced piano and theory under Prof. Franklin E. Gresson at the Hyperion School of Musical Art, and then at the Temple University School of Music directed by Dr. Theodosius Rich. Finally, after my eight years' touring career through twenty countries in Europe and South America, I studied for three years under Miss Minerva Bennett and Miss Nancy Campbell of the Division of Music of Teachers College, Temple University. When the United States entered the World War I went to France with the band of the 88th Central Postal Directory, played a tour there. I went into war service when I was a year under age, by selling

This is the simple and ingenious story of an ambitious colored youth who spent many years of his life conducting a remarkable jazz band over a good part of the world, in order that he might carry out his ideal of organizing a spiritual choir of high character. On these extensive tours he had opportunities to hear repeatedly the great orchestras and opera companies of many nations. The narrative of this grandson of a slave, and son of a butler, who elevated himself until he commanded the attention of crowned heads, is one of the most human and striking ever presented by The Etude.

a little white lie about it; but I did not think that Uncle Sam would mind that if he got another patriotic doughboy. When I was mustered out I went back to playing at night clubs, in Atlantic City. I knew the classical repertoire and had played through tones of Bach, Beethoven, Chopin, Schumann and other masters; and they had an exalted appeal to me, but the need for earning my bread and butter was paramount. Therefore I had to spend hours and hours at jazz with my higher ambitions subsided while I wanted to attain loftier ultimate aims, which I am now realizing with my "Southland Spiritual Choir."

An Interesting Bio

JUST HOW THE "CHOCOLATE KIDDIES" band evolved is a curious story in itself. I started the group with the piano, which I played myself. To this I added a drummer, who beat out the rhythms—a terrible musical combination, but a necessary step. We had to play from nine at night until 3. The wild craze for jazz of the "Dixie Land Five" and the Jo Oliver "Crescent" type was submerging the country. Prohibition came along with its poisonous, scalding liquor. Many people were afraid to drink. Consequently the night club proprietors sought to

entertain their patrons with orgies of "hot" music. The players started by standing on chairs, blowing into sand buckets, milk bottles, or Derby hats. Any kind of humbug went. Then came the era of the plungers that were inserted in the ends of horns to produce what is so aptly called "W-a-n-a" music. The more a player could make his instrument do anything it was never intended to do, the greater musician he was. This seemed all wrong to me. Every instrument has a natural, normal function, and this business of making a freak of it produces effects that are musically subnormal. An automobile is all right on the road, but all wrong when you try to make it climb trees.

Johnny Dunn, who is credited with the adoption of the plunger, told me how he discovered its weird virtues. He was playing in the West with Mamie Smith, the original woman "blues" singer. One night he found a plunger, used to force out a stoppage in a drain pipe. Having lost the regular note for his trumpet, he tried the plunger. The effect was astonishing. It was like an old colored person trying to talk with a mouthful of tobacco. Audiences broke down with laughter, and, behold, a new instrumental effect was born. This

had a marvelous influence upon the careers of many colored musicians and their bands, particularly Duke Ellington. Bubba Miley, Ellington's cornet player, used it; and Ellington built his arrangements around it. It gave a kind of jungle effect that "caught on like wild fire."

Baron Wilkins at that time owned the most famous night club in Harlem. He engaged my band, after hearing it in Atlantic City. Wilkins was a kind of unthroned emperor of Harlem. He was heard most everywhere. Everything he said "went." Playing at his club meant that we were "tops" in jazz in the jazz heaven of Harlem. Soon my band became the attraction at the "Club Alabam" in Nora Bayes Theater in Times Square, just off Broadway. While there, a Russian impresario came to America looking for a Negro jazz band to take to Berlin. The band at that time numbered eleven—three saxophones, three trumpets, a trombone, brass horns, piano, tenor banjo and the percussion section. Most of the players "doubled" on other instruments.

A Campaign of Europe Begins

WE Sailed on June 22nd, 1924, and arrived in "Admirals Palace" in Berlin. The Germans "ate it up." In the ears of the audiences on the first night started shouting, "Nochmal," "Bis," "Horch," and "Heraus." My boys were actually scared. Most of them had been in the war, and they thought that the "Hermies" were coming over the top again. In High School I had had two and a half years in the study of German, but somehow my German didn't seem to register in Germany. They just do not speak high school German over there. For over two weeks I ate nothing but Wiener-Schmied because I did not know how to order anything else in German. All of the other men were in

the same difficulty. While they were over-ruled by the fine, clean city, and its beautiful, its Tiergarten, its Lustparks, and the beauties of Potsdam and other centers, they were baffled most of the time by the problems of new strange food and drink.

Most of the boys did not drink, but the banjo player, from Baltimore, found what he thought was a bottle of deliciously flavored gin. It was really the highly intoxicating "Bijou" brandy. He drank it about a quart. When the doctors got through with him he was just about the sickest lunk picker in the world, and he had to go for German beer and food. At that time the Germans had seen comparatively few colored people except their own colonialists. If any of us got separated, all that we had to do was to look down the street for a crowd of curious spectators. This was all before the Germans discovered what an Aryan is. What would happen to us now in Germany, it is hard to tell. We liked the Germans and they certainly were not a warm welcome, which we heartily appreciated; and we seem to have been successful in giving them a hilarious time. They paid for it, I say, in my case, they paid around \$10 a week, and I received three hundred dollars a week. We played Hamburg, Magdeburg, Hanover, Leipzig, Breslau, Königsberg, Nürnberg, Cologne, Düsseldorf, Wiesbaden, Würzburg, Darmstadt, Frankfurt-am-Main, Wiesbaden and other cities remaining in Germany, in all, about three and a half years. Every time we had a chance, I insisted that my men attend as many symphony concerts and operatic performances as possible. I saw twenty-five operas, from Mozart to Puccini.

Ours was the first jazz band ever to appear in Berlin; although many local orchestras played jazz in the United States. America. We were surprised at the enormous interest in our playing taken by the famous musicians. Even the noted composer, Max von Schillings, was excited about our music. He told me that he had written a leading paper. We found that the Germans were, for the most part, largely provincial in their knowledge of the New World, which to many of them seemed haunted by the city limits of New York. For instance, when they found that I was capable of playing the works of their masters they were inclined to look upon me with suspicion and surprise, just as if a Comanche Indian in blanket and war bonnet were to start reciting Goethe or Schiller. I could not be the real thing; there must be some trick to it.

We Near the Orient

FROM GERMANY WE WENT DOWN through the middle European states from Prague, Austria, reaching Constantinople and giving concerts at Vienna, Budapest, and Zagreb. I was very much amazed at the modernity of Constantinople. Kemal Atatürk was in full power. Save for a few minarets, calling to prayer from the minaret towers, and groups of men in modern costume telling their heads on the street corners, the city was pretty much like many other European cities. The men of the orchestra did not like Constantinople, largely because of a famine of pork, which the Turks, like the Jews, hated. Going two whole weeks without any pork was enough to take all the pep and inspiration out of the "Chelebedi Kiddies."

As usual, I endeavored to hear as much native music as possible. It was so wholly unlike western music that we could not make it our. The constant monotonous repetitions, and the use of the augmented seconds in the melodies, all given very true, even to me who had lived for years in a big band. In the Turkish houses, the singing and music seemed just a meaning- less jumble that went on and on without any beginning or end. We tried to arrange

the tunes of the countries with our instrumentalists. One of our trumpet players was also a vocal soloist. He had a remarkable gift for mimicking the languages of the countries we visited. He learned them phonetically, like a parrot, and his native accent in every case startled the audiences, especially when they found that he could not speak the language. He seemed to be a sort of linguistic dunken.

After Turkey we toured Italy, including visits to Milan, Rome, Florence, Pisa, and other cities; and the Italians were more enthusiastic than the Germans. They shouted, "Bravo!" at our performances, just as they did at the opera at La Scala. It so happened that, at La Scala, Caterina Jarlboro (real name Catherine Yarborough), a colored young soprano from the South, was making her debut as *Aida*. She made a great triumph in the rôle. What are the good folks of Italy and Germany going to do about "Aida" now? Are they going to put a blonde wig on the African princess to make her look Aryan? But Elizabeth, in "Tarzanland"? What about *Madame Butterfly* and *Lohén*? They are not Aryans. It seems as though these nations are making plans to do without some mighty beautiful music.

Again Our Native Land

FOLLOWING ITALY WE WENT TO Marseilles and thence to Tunisia. This was the first time anyone in our company, their numbering thirty-five players, actors, singers and dancers, had ever been upon the continent on which our race originated. We all looked forward to it with great expectations. The Orient, which we had hoped to find in Constantinople, is really in Tunis. There one meets a curious mélange of all races—Berbers, Moors, Arabs, Jews, Negroes, all apparently selling their heads off in the market place. When night falls, however, the little clocklike shops, or "souks," are boarded up and the city becomes outwardly as quiet and dead as a cemetery. There is something very mysterious about modified figures moving silently

past. A few beggars lie around the doors of the shops and not so haphazard, appearing to shrink for the police when they are about. However, behind the scenes is a gay and happy night life that one would hardly suspect. We played in a large theater, which was thronged, mostly however by Europeans. The natives seemed to be barred in reserve, and showed no interest in jazz. It apparently meant no more to them than their music meant to me.

From Tunis we went to Spain, and played at Barcelona and Madrid. Strange to say, the Spaniards were so unimpressed that our reception there was not at all good. Our manager was approached by the leader of a *claque*. The manager refused the blackmail, not knowing the countrywide use and power of the *claque*. Thus our appearances were greeted with apathy and with hostile demonstrations. This dismayed our company immensely. It should be remembered that in all performances in which colored players are concerned, the attitude of the audience plays a great part. No variety, no show, if the audience is enthusiastic, the players catch the spirit and will go to all limits to give their best. Their emotional nature is, however, such that an apathetic audience is like turning a fire hose on a flame. It puts out the enthusiasms and the audience gets nothing in return.

The government of Spain was at that time very loose. Our boys were alarmed when they saw the police walking around with rifles slung over their shoulders. The whole show interest in Spain centered around the bull fight. On the other hand, we were entranced by the Spanish music and the Spanish rhythms. The boys could not seem to get enough of them, and I found them imitating these with delight. That month in Spain, despite our unresponsive audiences (which did not arise after a while), was an education to all of us. In Catalonia I was very much interested by a peculiar band composed of families of double reed instruments, which seemed a sort of cross between a Sarusophone and

a Saxophone. The effects were very extraordinary, very wild, very Moorish, and, to my mind, more African than Spanish.

The Spanish dancers amazed our boys. One female dancer, with unusual skill in tapping into the rhythms with castanets and her heels, entranced them to her songs, boleros and jotas, she actually seemed to be talking with her heels. The boys promptly named her "Miss Bill Robinson of Spain." No other girl could have been paid so liberally by a crowd of Madrid men, and to liken her to our colored terpsichorean hero of the stage and film.

In the Shadows of Tsars

IN MARCH our "White" Russian impresario sold his interests to another European who had a wonderful contract offered from Russia. Our boys had read all about the U.S.S.R. in the *New York Journal*, and would have none of it. They were afraid that if they went to the land of the Bolsheviks in 1920, they would be sent back at all, minus their cars. We were all being very well paid as it was, and we did not want to go to Russia. Consequently I was not advising and raising the boys, and they kept on their journey until the United States Consul at Madrid, who was our adviser, thought that it would be ridiculous not to accept such enormous figures. Still the boys were scared to death. And in Paris, I had to hunt up a drummer, as my regular one had been frightened that he took the next boat home. We left our families in Paris and in Berlin, and opened up in Moscow, in February, 1920, at the Bolshoi Theater. Our Russian engagements were the best in all Europe. The Bolsheviks looked to us like old ordinary people; and, if we had been strange groups here and there in China and elsewhere, they were here, we were as well off as they were in Siberia. The boys did not like that Siberian land. The unfortunate convicts looked too much like the chain gangs down home.

There were no disturbances, and everywhere our music seemed to please immensely. On our rest days in Moscow we attended the concerts of an orchestra of a hundred and ten pieces, which played without a conductor. We enjoyed Tchaikovsky, Rimsky-Korsakov and Stravinsky immensely—particularly Stravinsky, because of the tricky rhythms. The orchestra played or sang, seemed to do the conducting of their numbers.

Over and over again, I watched the natural reactions of my players when they heard the great music of the world. One was Wagner. The composer they liked best was Wagner. They loved his music, his harmonies and the strong emotional appeal of his work. Some impressed them very greatly, some style music more of a mental appeal, and much of it had left them unmoved. Debussy, on the other hand, interested them immensely, as did the works of Stravinsky, with the dissonances and clashes to which himself, too, was richly accustomed. Stravinsky became very friendly interest in jazz and had. The orchestra they liked best of all, Vienna Philharmonic, the opera they liked the best was Wagner's "Lohén" and some of the lesser later Wagner works bored them.

Easter Bells, Enchanting Choirs

WE WERE IN RUSSIA three months; and we liked it better than Moscow. Hermitage, delightful, particularly the marvelous singing of the choir. Easter a deep impression upon us. Their power was so wonderful that they seemed to draw one in. Their solemnity, together with their

(Continued on Page 382)

THE WHITE HOUSE GETS A NEW PIANO

One of the finest pianos in the new world has been lately installed in the White House and accepted by the President. It is a gift to the intow by Steinway and Sons, and in a way, it commemorates the great present increase in interest in the piano throughout the nation. It is a full sized concert grand, The case is made of the choicest Honduras mahogany. The decorations, painted in gold leaf by Mr. Dumbler Beck, of New York City, represent the Virginia reel, a ceremonial dance in the Southern cotton fields, and the cowboy on the western plains among after the day's work.

The keys supporting the instrument are carved from solid blocks of mahogany and covered with gold leaf. These in turn were modeled by the well known sculptor, Mr. Albert Storer of New York. The general coordination of the work is such that many arts and crafts were employed, and the piano is the work of the distinguished New York architect, Mr. Eric F. Fowle. It has been the desire of the artists to create an instrument which, by its quality of artistic appearance, impeccable taste, and local excellence would make a distinct and original state piano, with no counterpart in the country.





Lieut. Charles Benter
U. S. N.



United States Marine Band



Capt. Taylor Branson
U. S. M. C.

The American Bandmaster Speaks

Mr. William D. Revell, Editor of THE ETUDE Band and Orchestra Department,
presents important statements from foremost new world bandmasters

HAROLD BACHMAN • LIEUT. CHARLES BENTER, U.S.N. • CAPT. TAYLOR BRANSON, U.S.M.C. • CAPT. R. B. HAYWARD • KARL L. KING
A. R. McALLISTER • CAPT. CHARLES O'NEILL • DR. FRANK SIMON • H. A. VANDERCOOK • DR. ERNEST WILLIAMS



Harold Bachman

THE QUALITY OF AN ORGANIZATION or movement is undeniably dependent upon its leadership; without it there is no life and no progress. The leaders of a cause are those who zealously maintain its ideals, who give unstintingly of their energy and loyalty, who forsee its better pathways and unhesitatingly strive to follow them. In this respect, the band movement in America has been and is distinguished by the superb quality of its bandmasters.

For this month's issue of the Band and Orchestra Department, it was felt that no more fitting tribute to the American Band could be made than to have several of our outstanding band conductors to give expression to their outlook on the band cause or some phase of its work. It can be well understood that there shall be room in these pages for contributions from all of our top notch bandmasters; indeed, it is with a sense of deep appreciation that we present this group of comments from several of our well known bandmasters.

Of necessity, the remarks of these gentlemen are strictly limited, and it is a particularly difficult task for each to condense his subject into so few words. Undoubtedly each could draw from a wealth of knowledge and experience in the band field, and their acceptance of the limitations placed upon them attests to their graciousness. It is with a great deal of pleasure and

gratitude that we offer this symposium; and it is felt that these comments are an interesting expression of the spirit that motivates the band movement in America.

The Great Opportunity for Our Bands

By DR. FRANK SIMON

Conductor of the Junior ARMY BAND
BANDS ARE IN SUCH STRIDE PRESENTED IN ITS most democratic form. For this reason I firmly believe that the band has done and still is doing a tremendous pioneering job in the cause of good music.

The people who attend the great symphony concerts in our larger cities might well be placed into two distinctly related groups. First, there are those of us who have a sincere love of good music; and secondly, those others who attend musical gatherings with the feeling that "it is the thing to do." Fortunately, the first group is growing steadily, but the fact remains that there are still not enough people who share in our musical events solely for the genuine inspiration and love of good music.

In this problem the band can continue to be of great service. The millions of Americans who yearly attend the band concerts held outdoors, or tune in band music on their radios, do so mainly out of the wish to be entertained. Let us not permit our own personal prejudices and high ideals

to blind us to this fact. However, herein lies our great opportunity in the cause of good music. To these great audiences, thousands of whom have yet to pass through the portals of our symphony halls, the music of our bands can create and stimulate the desire for and better understanding of good music.

There is every reason to believe that today many thousands of ardent symphony and opera goers owe their taste for the better music to some band which first introduced them to good music. This might hark back to the city park, the town square, the school band, or to a visiting concert band in a fair grounds.

John Philip Sousa proved the democracy of band music. It was his band, playing well diversified programs of good music that gave him the distinction he so richly deserves. His was the only large musical unit ever to tour the world successfully without subsidy; and, while some might attribute this amazing fact to his superb showmanship, we cannot overlook the merit of his programs. They always contained much of the world's finest musical literature—good music introduced for the first time to many of the thousands who flocked to his popular concerts.

With all the opportunity for service, the responsibility of those heading our bands becomes greater. The band need not be secondary to any other musical group; when composed of players comparable in ability and musicianship to those of the symphony orchestra, it can be just as artistic. The fact that its instrumentation gives it a different color does not mean that the band is incapable of attaining the highest degree of musical performance. Those of us who have spent our lives in band music know that it can do so.

We have some fine bands in America—we need many more. The band can take pride in its ambassadorship, for it serves the "man on the street." The more bands we have to spread a gospel of good music, the more genuinely music loving our people will become.



Capt. Charles O'Neill



H. A. Vandercook



Dr. Ernest Williams

(Continued on Page 269)

MUSIC EXTENSION STUDY COURSE

For Piano Teachers and Students

By DR. JOHN THOMPSON

Analysis of Piano Music
appearing in
the Music Section
of this Issue

MOON MIST

By JAMES FRANK COOKE

To determine the proper interpretation of any piece of music, there are three factors to be considered at the very outset. They are, namely, form, mood and style.

Very often the title gives a clue to all three—as is the case with *Moon Mist*, a recent composition of James Francis Cooke.

The form is obviously that of an improvisation; the mood, one of dreamlike thoughtfulness; not too carefree and not too serious. And the style is quite characteristic of the composer.

The piano pieces of Dr. Cooke are already well known to many pianists and teachers—so well known in fact, that they need no additional comment here.

The tempo, nuances, phrasing, use of the pedal, and so on, all are so clearly indicated that it is impossible to go astray—unless it is done willfully. So follow the marks of the text and give free rein to the imagination.

THE HAPPY RANGER

By CHARLES E. OYERHOLZ

The original purpose of a march, whether it be a military march or a funeral march, is that of moving a group of people from one point to another in orderly procession. Therefore absolutely strict tempo is demanded. The actual tempo is established according to the type of march to be played. In this case, the title again gives the clue, and suggests a rather brisk pace.

Observe all natural accents and make sharp contrasts between *staccato* and *legato*. Use the pedal sparingly.

LITTLE GONDOLIER

By LYLE STICKLAND

In this march all the swaying of the gondola is established in the very first measures. While the serenade is sung by the right hand, be sure to preserve the swaying rhythm in the left hand and pay particular attention to the sustained basses.

In the second section in A major, the parts are reversed. This time the left hand carries the theme against the right hand accompanying chords. Try to produce the best possible singing tone and give due attention to the phrasing.

MEDITATION

By FREDERICK K. LOGAN

This piece is obviously in the song form and calls for careful thumbing with the upper fingers of the right hand.

The syncopated accompaniment adds a new background for the melody and should be clearly marked without being at any time obtrusive.

The second section—last two lines—should be played like a duet.

The alto and soprano parts should blend together with proper tonal balance. While the tempo is marked *Andante*, the parts should not be allowed to drag. Keep a feeling of motion at all times—major note of the last line that the tempo changes pace frequently—*accelerando, ritardando*, and so on.

The pedal may be used rather freely, guarding of course against blurring.

WHIRLING LEAVES

By FRANKLIN THOMAS

Here is a descriptive piece that needs careful preparation in the early stages of execution.

It should be practiced first at slow tempo

with well articulated finger legato, keeping the fingers close to the keys as speed develops.

Since this final rendition requires the right hand to move with the freedom and spontaneity of perpetual motion, it will be wise to do a bit of left hand alone practice so as to remove as far as possible the effort involved in finding accompaniment chords and low bass notes.

A shallow touch with lots of sparkle will impart the descriptive effect needed for the right hand.

To insure clarity, the pedal must be used with the greatest care.

BY TRANQUIL WATERS

By ELLA KETTERER

Teachers will welcome this new piece from the pen of Ella Ketterer who has already given us many fine things to the piano educational literature.

Establish a gentle six-eight swing for the opening theme and let the left hand pass over and back quietly and gracefully.

The second section is played at somewhat faster tempo; and the melody lies in the left hand part, against repeated chords in the right which add a feeling of excitement. Especially if the marks of dynamics are followed as indicated.

The pedal plays an important part and should be used exactly as marked.

DEEP RIVER

Arranged by MARION WADE OWENS

This beautiful negro spiritual is always popular and deservedly so. It is deep in emotional content and rich in both rhythmic and melodic outline.

In this particular version for left hand alone—it becomes also a very fine etude in total control.

A splendid preparatory exercise for this type of music is to play first the melody alone with the same fingers that will be used in the final performance. This will train the melody fingers to carry the weight of the arm under all conditions and will simplify later on the problems of playing both melody and accompaniment with the same hand.

The pedal is a necessity in most left hand pieces. Use it; you should offer no difficulty in this instance as it is so clearly marked.

SPRING FLOWERS

By L. LIZARD LOVET

Here is a very graceful waltz that contains all the freshness of its title and it offers at once an interesting salon piece and an excellent etude in style.

The first theme is in A-flat major. It should be played gracefully and with a certain amount of *rubato*.

The second theme is in D-flat major, subdominant key, and continues unintermittently the rhythmic flow of the first section.

The piece ends on a two lined *Coda* which contains some interesting interlocking passages.

The pedal is left to the performer—rather wisely since no two people would use the pedal in quite the same way in a number of this sort.

WITCHING MOONLIGHT

By LEO OZIMILKA

This number in dance form calls for sharp rhythmic outlines and freedom of style. The arpeggiated passages divided between the hands must be made to sound as though played with one hand.

The second section should be played with plenty of sentiment, and it needs careful handling of nuances in the melody line.

The first theme is in D major and the second in G major, the key of the subdominant. Later a return is made to the first theme and the piece ends on a short *Coda* played in tripping manner. Be sure to give the utmost solemnity to the final chords as indicated.

MARCH OF THE GRAY KNIGHTS

By ROSEMARY WAGNER

As is the case with all opera transcriptions, especially those of *Liszt*, one should contrive to hear the entire opera, or at least have the story, before attempting to play any piano version of it.

In this modern age, it is impossible to attend the opera, we still have very satisfying substitutes in the radio or phonograph versions, and every serious minded student should take full advantage of these opportunities which were denied those few years ago.

Since this issue of *The Etude* will reach

most readers around Easter time, the inclusion of the *March of the Gray Knights* is most opportune.

It needs very little imagination to recognize the Cathedral Bells of Monsalvat in the left hand part. Play the march in very steady and dignified manner and make it as characteristic as possible. The Master Lesson by Richard Bernstien in this issue tells just how *Liszt* played this composition. Its performance assumes an advanced technical equipment. However, those who enjoy playing their favorite bits from the opera and who lack the pianism necessary to play the entire work, will find the first part not too difficult and quite satisfying in itself.

TATTLE TALE

By BENJAMIN R. COVIELAND

This little number bears a title that is quite aptopos since practically everything heard in the right hand is repeated in the left. It should be played in a capricious manner at a fairly brisk tempo. Be sure to observe the many two note slurs and make the change in dynamics as indicated.

HYMN TO THE SUN

By ELMER PELHAM

Here is a piece to be played in swaying motion which abounds in two note slurs in the right hand and broken chords in the left. The tempo is rather lively—about 132 quarter notes to the minute.

The second section, where both hands play in the bass clef, should be more motion and is played somewhat louder.

The success of this number depends upon strict observance of all slur signs.

A LITTLE GOSSIP

By NATHANIEL T. HYATT

The composer of this little piece has made clever use of simple broken chords. Be sure to observe all sustained notes (the dotted halves), and give to them enough resonance to swing through the measure. It is suggested that this piece be played without pedal.

TRIPPING THROUGH THE MOUNTAINS

By E. K. BARR

Aside from its interest as a recital piece, this little number has distinct pianistic value. It develops the playing of short arpeggiated groups divided between the hands and graceful phrasing. Note that some of the phrases end with a sharp resonance shown by the *staccato* mark on the last note under the slur sign.

WOOD BLOWS THE WIND

By ERNA F. FRIED

One for the first reader, with the melody in the left hand while the right hand supplies as accompaniment a series of two note slurs, which develop the drop roll touch.

Words are supplied to help suggest the proper atmosphere.

DANCE OF THE DAFFODILS

By MARGARET ASH

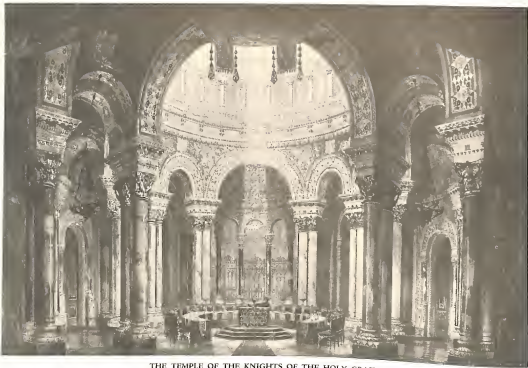
The name of *Margaret Ash* is familiar to most piano teachers. She has written many worth while things for young piano students, all of which contain something of pianistic value.

This little waltz will make an interesting addition to the recital repertoire and while it is being studied, will serve as a valuable etude in style.



When King George VI and Queen visit Canada and the United States they will be accompanied by the Band of the Royal Marines, Portsmouth Division. This band will escort the Royal Party and will provide music for ceremonial occasions.

237



THE TEMPLE OF THE KNIGHTS OF THE HOLY GRAIL

The March of the Grail Knights

From Richard Wagner's "Parsifal" as Transcribed by Franz Liszt
A Master Lesson and Revised Edition

By RICHARD BURMEISTER
A FAMOUS PUPIL OF LISZT

IN THE YEAR of 1871, when, after the victorious war against France, The Iron Chancellor of Germany, Otto von Bismarck, founded the German Empire under Emperor Wilhelm I, Richard Wagner settled in Bayreuth, the former illustrious residence of Margraf Friedrich, the brother-in-law of Frederick the Great. After a life of everlasting unrest and fighting for the recognition of his music dramas, Wagner found there, in his fifty-eighth year, at last a home in the Villa Wahnfried, and began at once to carry out his plan to build a theater in which, at regular intervals, his works should be performed in matchless presentations. At Preterevit, 1872, the foundation stone of the theater was laid and celebrated with a performance of Beethoven's "Ninth Symphony," under Wagner's leadership, the orchestra consisting of none but artists—the famous conductor, Hans Richter even hearing the drums. In 1876, the "Festspielhaus" was inaugurated with the first complete representation of "The Ring of the Nibelungs" in the presence of Wilhelm I, King Ludwig III, of Bavaria, the ardent adherer and protector, did not fail to come, too, in spite of the unpleasant happenings caused by the previous stay of Wagner in Munich. In 1877, the libretto of "Parsifal" was finished, and in 1881, the composition, which was performed for the first time in Bayreuth, under the leadership of Hermann Levi, in 1882.

In the summer of that year, I was struggling with the greatest master of piano playing in Weimar, the old Thuringian town

of Schiller and Goethe fame, and remember well when Liszt left for Bayreuth in assist in the "Parsifal" performances, when his striking appearance proved to be even a greater attraction to the international public than emperors and kings. Liszt was deeply impressed by Wagner's last creation and wrote about it to his old friend, the Princess Wittgenstein: "Parsifal is more than a revolution—after the most intense song of earthly love in Tristan and Isolde, the most sublime song of celestial love in Parsifal. It is the wonder work of the century."

In the following winter Liszt spent two months in Venice as guest of Wagner and his wife, Cosima, Liszt's daughter, in the Palazzo Vendramin. It was a very happy—and last—meeting of the two old friends about which Liszt wrote: "I live here a beautiful, quiet life, as father and grandfather, Wagner is quite youthful and lively, and he is busy with literary works and preparations for the Parsifal performances of next summer." But Wagner was not to hear again his own song; he died in Venice, in February, 1883.

The Terriers Bait the Great Dane

IN THE SAME YEAR, Liszt wrote his piano transcription, *The Solemn March in the Holy Grail* from "Parsifal," and I was the first of his pupils who played it at one of the lessons in Weimar. During his whole life, Liszt was criticized severely by musical purists, about his piano transcriptions of works of other composers, especially about his "Fantasies" on themes and scenes of

operas by Verdi, Bellini, Rossini, Donizetti, Anber, Meyerbeer, Gounod and Mozart. Nevertheless, Saint-Saëns refuted these Berlioz derided these "Fantasies" even as Henry T. Finck, the New York critic, and Mr. Sargent said Liszt "scattered his own pearls, and diamonds among them lavishly."

In my edition of the *March to the Holy Grail*, published in this number of *THE "Parsifal"*, I ent on some lengthy phrases. Before commenting on it, a few words may quite a rôle in the orchestral score.

At first it was intended to execute the four low tones.

Ex. 1



by real bells, but no bell found—succeeded in casting them. Then the piano maker, Steingraber, in Bayreuth, constructed a huge instrument in the form of a clavichord with the tail end turned upward, and struck by the fists of the player. Each of them strike six bass strings of an enormous length, all tuned alike, but then substituted the metal staves and produced to perfection use. These pipes remind me of a winter night in Rome, and of the bells I heard to

of the Palatine. He lived there in a most romantic villa overlooking the ruins of the Forum Romanum and having immediate access, way below, to the buried places of the Roman Emperors. Once I discovered in a dark corner of the music room a number of tuned steel pipes, and among them even those four tuned in C "Parsifal," I played for him on a little upright piano the Liszt transcription, while he accompanied it by striking those four pipes. As he never came in at the right time and place, the result was disastrous. But he did not mind it a bit, being absolutely unmusical; and I did not either, being fully compensated by the charming surroundings and genial hospitality of my host.

In his transcription, Liszt combined three of the many themes from "Parsifal": 1. The theme of the bells, which first appears in the introduction (measures 1 to 23), in different keys, and then becomes *Knecht's* as they enter the immense hall themselves at the long tables for the last supper. The melody of the march begins like this (measures 22-26):

Ex. 2



(Continued on Page 275)

FASCINATING PIECES FOR THE MUSICAL HOME

MOON MIST

This piece is just what the name implies, "an improvisation." Its lyrical structure has an impressive but simple harmonic background. The tonal climax of *poco maestoso* in the second section should be carefully developed. After this it immediately reverts to its dream-like, nebulous character depicting a mystic night in early June. Grade 4.

Slowly with tenderness M.M. $\text{♩} = 78$

JAMES FRANCIS COOKE

The musical score for "Moon Mist" is presented in a single system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a tempo of "Slowly with tenderness" and a metronome marking of 78. The score includes several dynamic changes, including *mp*, *mf*, *ff*, *p*, *ten.*, *cresc.*, and *dim.*. There are also articulation markings like *Ped. simile* and *ten.*. The tempo changes include *poco maestoso*, *poco rit.*, *a tempo*, *Temp. I.*, and *p/morzando*. The score is numbered 1 through 50.

THE HAPPY RANGER

MARCH

Grade 3.

CHARLES E. OVERHOLT

Tempo di Marcia M.M. $\text{♩} = 160$

mp *sempre stacc.* *cresc.* *f* *Fine*

L'istesso tempo *mp* *sempre stacc.* *mp* *D.C.*

Copyright 1938 by Theodore Presser Co.

LITTLE GONDOLIER

SERENADE

British Copyright secured

Grade 24.

Moderately M.M. $\text{♩} = 63$

LILY STRICKLAND

mf *cresc.* *poco rit.* *Fine*

pia. mosso

Copyright 1938 by Theodore Presser Co.

30 *cresc.* 35 *rit.* 40 *mf* 45 *rit.* *D.S. al Fine*

MEDITATION

Grade 4.

Lento e teneramente M.M. $\text{♩} = 68$

FREDERIC KNIGHT LOGAN

pp *Con Pedale* 10 *legro* 15 *rit.* 20 *p* 25 *cresc.* 30 *accel.* *rit.* *dim.* *pp Fine* *I.A.* *D.C.*

WHIRLING LEAVES

This sinuous melody has a cohesive character that makes it "tick together!" The phrase mark indications clearly show the natural melodic divisions and a great deal of the success in the performance of this piece depends upon the lightness and animation with which it is played.

Grade 4.

Allegro vivace M. M. $\text{♩} = 69$

FRANCES TERRY

p leggiero

mf

f

mf

poco rall.

p a tempo

p

mf in tempo

30 p

p accel.

35

40 f

mp

45

mf animato

p

mf

50

p

mf calmato

poco rit.

55

a tempo

p scherzando

Grade 3.

Moderato M.M. $\text{♩} = 50$

BY TRANQUIL WATERS

ELLA KETTERER

dolce *pp* *1. A.* *2. A.* *3. A.* *4. A.* *5. A.* *6. A.* *7. A.* *8. A.* *9. A.* *10. A.*

accel. *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20*

Più mosso *mf* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30*

f *p* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40*

Tempo I *1. A.* *2. A.* *3. A.* *4. A.* *5. A.* *6. A.* *7. A.* *8. A.* *9. A.* *10. A.*

mp dolce *41* *42* *43* *44* *45* *46* *47* *48*

p *a tempo* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58*

rit. *morendo*

Arranged by
Preston Ware Orem

DEEP RIVER

FOR LEFT HAND ALONE

Traditional Negro Spiritual

This deeply emotional negro spiritual leads itself splendidly to left hand treatment. A judicious handling of the chords marked to be rolled will produce many delightful effects. Grade 4.

Larghetto M.M. ♩ = 84

a tempo

Copyright 1939 by Theodore Presser Co.

SPRING FLOWERS

VALE INTERMEZZO

British Copyright secured

Grade 4. **Tempo di Valse** M.M. ♩ = 160

L. LESLIE LOTH

Copyright MCMXX by Oliver Ditson Company

a tempo
p
cresc.
f
dim. e meno
molto
a tempo
sostenuto
espressivo
f
dim. e dolce
rit.
p
a tempo
D.C.
Coda
f
dim. e
meno mosso
rit.
a tempo
p
sempre dolce
rit.
p

20
 25
 30
 35
 40
 45
 50
 55
 60
 65
 70
 75

sopra

The image shows a page of musical notation for a piano piece. It consists of eight systems of staves, each with a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (f). There are also markings for tempo (a tempo, sostenuto, meno mosso) and expression (espressivo, sempre dolce). The piece concludes with a Coda section. The page number 245 is visible in the bottom right corner.

WITCHING MOONLIGHT

VALSETTE

Grade 34.

Tempo di Valse M. M. $\text{♩} = 60$

LEO OEHLER, Op. 344

15 Last time to Coda

20 con sentimento

30

35

40

45

50

55

60

CODA tranquillo

cresc. - - - marcato

rit.

a tempo

marcato

MASTER WORKS
 MARCH OF THE GRAIL KNIGHTS

(THE CATHEDRAL BELLS OF MONSALVAT)

From "PARSIFAL"

(RICHARD WAGNER)

See Master Lesson on another
 page of this issue.

Richard Burmeister's magnificent conception of the Conclave of the Knights protecting the chalice from which Christ drank at the Last Supper

Revised and especially edited by
 RICHARD BURMEISTER

Transcribed by FRANZ LISZT

Grade 6. Andante moderato M.M. ♩ = 84

pp non legato (imitating the sound of bells) *A una corda*

1 2 3 4 5 6 7 8

9 10 11 12 *p* 13 14 15 16

17 18 19 *poco f* 20 21 *dim. molto* 22 *pp* 23 *sostenuto* 24

25 26 *sempre piano* 27 28 29

30 31 32 33 *poco a poco cresc.* 34 35 36

37 38 *pesante* 39 40 41 *marcatiss.*

legatissimo *Ped. simile*

A. Both pedals. The pedal marks are to be *strictly* observed.
 Copyright 1939 by Theodore Presser Co.

British Copyright secured

42 43 44 45

dim. 46 47 48 49 *rit.* 50 *pp* 51

a tempo 52 53 54

una corda

solenne

tre corde

B

55 56 57 *mf* 58 59 60 61 62 63

64 65 66 67

marcato

p 68 *cresc.* 69

ff 70 71 72

73 74 75

Nel basso 76

Durch Mitleid wissend, der reine

B. Exactly 8 thirtyseconds to one quarter note.

The musical score consists of six systems of two staves each (treble and bass clef).
 - **System 1:** Measures 77-78. Includes the instruction "Cresc." and a fermata over measure 78.
 - **System 2:** Measures 79-81. Includes the instruction "ff" and a fermata over measure 80.
 - **System 3:** Measures 82-86. Includes the instruction "sempre ff".
 - **System 4:** Measures 87-93. Includes the instruction "una corda" starting at measure 92.
 - **System 5:** Measures 94-102. Includes instructions "sempre ff", "f", "allargando", "f", "ff", "pp", and "una corda".
 - **System 6:** Measures 103-110. Includes instructions "p", "pp", and "molto tranquillo".
 - **System 7:** Measures 111-118. Includes the instruction "perdendosi" and the instruction "Pedal sin al fine (both pedals to the end,)" starting at measure 116.

C. Keep the hands down on the first chord of this measure after raising the pedal in the *previous* measure on the third beat.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

GAVOTTE

HENRY S. SAWYER

Con moto M.M. ♩ = 152

Musical score for Violin and Piano, titled "GAVOTTE" by Henry S. Sawyer. The tempo is marked "Con moto M.M. ♩ = 152". The key signature is one sharp (F#) and the time signature is common time (C). The score is arranged in four systems, each with a Violin staff and a Piano staff. The Violin part features various melodic lines, including trills and slurs, with dynamic markings such as *mf*, *p*, and *mp*. The Piano part provides harmonic support with chords and arpeggiated figures, also marked with dynamics like *mf* and *p*. The score concludes with a double bar line and repeat signs.

THE MUSETTE has a **TONE** as enchanting
as a love song

COURSES IN CULTURE

Departments Dealing with Beauty, Health, Entertainment, Home and Studio Decoration, Pianos and Other Musical Instruments, Travel, Books, and General Culture.

CIRCUS DAYS ARE HERE AGAIN!

"Dear Elizabeth Fairchild: Will you please send me instructions and decorations for my birthday party. I am twelve years old. If not too much trouble, please suggest something for my little brother who will be four. I will appreciate it very much. Sincerely yours, Amyella B. Durlan, N. C."



Spring is in the air, and the circus posters are blossoming all over town, and she is twelve and brother four. What could be more fun than a circus party of their own. Of course you, even in your grown up state, might enjoy just such a party too!

Decorate your party room, with gaily colored balloons. If you inflate them with a hand-pump, or at the air pump at the garage, they will float next to the ceiling. Or, lacking this, tie them to the chandeliers, or to gaily colored crepe paper streamers that have been looped and interwoven from one wall diagonally across to the other, to form the "Big Top." Have posters on the side walls showing various circus acts, such as clowns, animals, freaks, and so on. You can draw these crudely by hand, or cut out figures from crepe paper and paste them on cardboard. Have the *Donkey Party* on the wall, as one of the decorations; and a small booth for the prizes, or such refreshments as pop corn, candy, peanuts, lolly-pops, and other circus favorites. The small host and hostess can be dressed in clown suits. These are easily made from patterns, cut of cloth or crepe paper.

Start your party with a "Going to the Circus" game. Arrange the players in a circle. An older person, or the hostess, sits in the center and says, "I went to the circus and saw—," and the player must answer "clown." Then the questioner asks two more very silly questions like "What did you have for breakfast?" and the player must answer without even smiling. "Clown." If the responding player laughs, he or she is out. This continues with each player, until the one who remains without laughing wins a prize.

This may be followed with a version of "Spin the Bottle." Take a milk bottle and place it in the center of the circle of players. Spin the bottle, and the one to whom it points must name immediately some part of a circus. The same answer cannot be repeated twice. If the answer does not come immediately, or is wrong, that player is out. Continue this until only one remains. A prize can be awarded to the last remaining player.

Of course, "The Donkey Party," and the hilarity resulting from misplaced tails, must have a place in this party.

For prizes, give packages of pop corn, candy, or small stuffed animals, such as are seen at the circus.

When the guests are led to the gaily decorated table pictured above, there will be signs of delight. The prettily tied boxes are animal crackers and candy for each one to take home. Serve clown salad, animal sandwiches, pink kumquat, and circus cake.

Clown Salad: On finely shredded lettuce, place half of a canned peach, with the drained juice up. Above this place a mound of banana into which have been stuck cloves for eyes and mouth. Bananas can be bought around the neck by placing them in a collar of whipped cream. Use pineapple fingers for legs and arms. Use a mound of ice for mane for his head, and a strawberry topped with a dab of whipped cream, for his hat. Make cherry buttons down his body. Make bread and butter sandwiches in the shapes of animals, and offer the bottom of the plate with them.

Pink Lemonade: Add grenadine to regular lemonade, and garnish with maraschino cherries.

Circus Cake: Make your regular two layer cake, and fill with currant or red raspberry jelly. Ice with a good stiff, white frosting and stoned animal crackers all around the cake. Bake in a cardboard box, like the one in the center picture, and the edge. You can make a cardboard cover for the cake of animals. If for a birthday, put in candles instead of the clown.

In order to help you make this party a success, I will gladly send you the directions for making the decorations pictured. Address: Elizabeth Fairchild, Room 613, 330 Madison Avenue, New York City.

A PAGEANT OF THE PACIFIC

IN THE GOLDEN GATE to the Pacific, the San Francisco World's Fair dramatizes the romance of Far Eastern travel, and includes a varied musical program.

Treasure Island

ON A FOUR HUNDRED-ACRE man-made island in the center of San Francisco Bay, the San Francisco World's Fair made its appearance in mid-February. In its first few days, the Golden Gate exposition had a higher average attendance than the Chicago Fair of 1933, thus establishing itself as a major tourist attraction in a banner year for travel.

Travel, in fact, is a principal exhibit theme of the Fair. Romantic South Sea glamour Bali and Indo-China. A Pan-American Airlines hangar on the Fair grounds houses the China Clippers which come and go on their regular schedules to Hawaii and the Orient. The two largest halls on Treasure Island are the Palace of Vacationland and the Travel and Transportation building, emphasizing travel in our own land.

Californians had a foretaste of the exposition's musical attractions in the series of pre-opening concerts that brought thousands to the island during the winter. First among the big musical events of the Fair itself was a two week engagement of hand concert series on March 19, that will continue into June. A permanent feature of musical interest is the forty-four bell cantata atop the Tower of the Sun, four carillonists, such as Kaniel Lefevre of Riverside Church in New York City. It hundred year old firm of Gillet & Johnston, Croyden, England.



Musical Olympics

ASIDE TO LAST MONTH'S story of European musical attractions for this summer, word has come from Switzerland of an international competition for music students to be held at Geneva, June 26 to July 8. Students of voice, piano, violin, tube, oboe, Swiss french horn, and several other prizes of five hundred francs are offered. Palestrachi leads the committee in charge, and the judges include Lechinsky, Gieseking, Harnagartner, Poltronieri, Ponzari, Klenkman, Adolph Bach, Weiser, and Cortot. The purpose of the competition is to encourage promising students, especially those who have lost their nationality, and whose careers are suffering from political persecutions.

The event is the fourth of an annual series. Past contests were held in Vienna, Warsaw and Brussels. NBC will broadcast a concert from Geneva on the final day.

Fair of Tomorrow

OFFICIALS OF THE NEW YORK WORLD-Fair are preparing for its opening at the end of this month, encouraged by the initial success of the San Francisco Fair. It is believed that the two Fairs will provide mutual stimulation, rather than competition for each other. Many will avail themselves of the extraordinary railroad rate of ninety dollars for a visit to both of the Fairs.

Among the events taking definite shape in the New York World's Fair plans is the Court of Peace on July 1 and 2. Five thousand students, which will be heard in the United States will be composed of members of the Associated Girl Clubs of America. There will be eight countries, four at each of the two performances. Programs: *Land Spitting*, *Mammals*, *Brother Rabbit* and *Sullivan's The Last Child*.

Musical Map

THE LATEST NEW YORK Fair booklet to be offered free of charge to inspiring readers by a well known piano manufacturer. This folder features the Fair, prepared notes by the Fair Grounds, and transportation maps in the city, all appear on the map.

If you would like the map and other free literature on the New York Fair, or any sort of travel information, write at once to THE FAIR DEPARTMENT, Suite 613, 330 Madison Avenue, New York City.

Write, "I saw it in THE ETUDE."

Shopping for Charm

New Cosmetics

I suppose when you were a young hopeful, the traditional hunt for colored Easter eggs, which lead in a round about way to the gift surprise, really got you going. But the Easter bunnies are back, and this year they've made Easter the eagerly looked for event in your life, that was second only to the day of days—Christmas. Now of course you'll want to give your friends jewelry, necessities and gifts that spell luxury. *Deppert & Ramdell* presents the illustrated metal compacts and lipstick set, which is done in old gold and decorated in engravings of a bird and a flower. The set is enhanced by an ivory colored jeweler's box artistically lined in deep blue velvet. The double compact has a loose powder container. The ivory lipstick comes in light pink, red and dark. The set is a real trifle for such a charming duo—\$3.50. If your dealer does not stock these sets, write me and I'll pass your inquiry along to the manufacturer.

Being a gadget collector of the first order, that is a person who likes to wander through neighborhood drug stores, chain drug stores, and Five and Ten spots in search of new and interesting items, I have collected many interesting products and bottled their cosmetics in 10¢ to 25¢ sizes.

And so, I decided to assemble for you street made-up, for want of the terms I found in my research, a collection of some of the most interesting cosmetics. Among others:

Sue Poad's, *Gladys Glad*, *Dewey & Russell*, *Lady Ester*, *Mina's Theatrical*, *American*, both from New York City, *Miss Mink*, *Miss Mink*, *Miss Mink*.

Since I am not a chemist or pharmacist, and I do not know how to make up such well-known ones as *Pouds*, *Klemer* and *Venida*.

For skin tonics, *Honeydew*, and *White Honeydew*, which are very recent, while *Mina's* and *Miss Mink* are old-fashioned, and liquid powder to match. *Mina's* is one of the best-known face preparations manufactured. Then of course, there was *Hambro's Powder Blue*, to which many of us are now unconsciously devoted since getting your hair done at the beauty parlor usually includes the application of *Mina's* splendid blue cream. In fact, I found *Lady Ester*, *Gladys Glad*, *Colgate's Cashmere Blauget* and others had full lines of practically every essential represented on these

There was a veritable state of favorites when I turned to the ranges, both dry and pasture. There was a shade of rouge for virtually every nuance of complexion, made by such well known manufacturers as *Outdoor Girl, Princess Pat, Cashmere Bouquet, Coty, Woodbury, Tangee, Park & Tilford, Lady Esther*. These manufacturers had added special to match, and most of them had a full line of eye shadow, to which were appended such well known names as *Flair, Maybelline and Poind*, for mascara. I even found *Flins* had an eyelash curler, and that some enterprising manufacturer had a lipstick brush just like the one I spoke of several issues ago.

My real thrill came when I stood before the face powder section and noted such leaders as *Burjorj, City, Outdoor Girl, Cashmere Bonquet, Park & Tifford, Primrose Hazer, Pond's, Lady Esther, Tangee and Max Factor*. Chermay was presenting their powder with a tiny free sample phial of the lilting "April Showers." There was even a small powder brush available with which to brush away all surplus powder, so as to give a professionally smooth powdered finish to the face.

While collecting your street make-up accessories from the corners of stores specializing in sample sizes, I headed for other departments to see what I could find to complete the perfect grooming picture.

As a musician your hands will be noticed first, and so I assembled all the necessities for a perfect home manicure. *Cutex* and *Pleumeur* have the most exciting new shades of nail polish, colors and transparent. There are polish removers for both dry and oily nails, whiteners for nails and hands, nail wax to strengthen those Chinese type nails afflicted by ladies of fashion, files, emery boards, cuticle scissors (these at \$29) nail buffers. Even the old-fashioned cake polish, which was the only thing we had in the past for gleaming nails, was there. A darling little nail brush in pastel colors, orange nose stick, cotton, sand—*Falco Nails* for the breakers and brakers. No excuse is left for you! *Jergens's Italian Balm*, *Frostline*, *Hindale*. And even the well known firm as *Revlon's*. *Jersey's*, *Italian Balm*, *Frostline*, *Hindale*, *Dan's*. You can't miss it. Of course I am only naming a few of the numerous brands they have for your little.

Easter is just around the corner, and when you plan your new bonnet, frock and accessories, you will find that every one of them will either be trimmed with flowers, printed with flowers, or flower colored, so that when you walk out with your best bean, you will resemble a spring garden. You will have a most delicately toned make-up, and so you must use perfume that will carry on the illusion of blue and white blossoms.

algies, gentians, hebeas, and Irish ivy. The floral garlands, *Leutherie* has assembled in perfumes, and named them "Triangle de Fleurs." Each trio is housed in a charming pastel box, decorated with a pair of floral garlands. A silver ribbon bands the cover which is topped with a swirl of curly plumes in fuchsia and turquoise. The layered design of the perfume is composed of *Carissia*, *olea* and *Jasmin*, all of which are clear and warm. "Trio No. 2" has three different personalities, a flower of the valley, sweet almond, and *Violette*, quince, and *Gardenia*, flower of the sophisticated. They are inexpensively priced at \$5.00 for the three two dram bottles. If your dealer does not carry them, write to us and we will tell you where they can be purchased.

[illegible]

I took this hint for you, and found that among the spot removers were *Carbona* and *Eniguite*. On the same counter, I found *Tintex* which will put the delicate pastel back into your washed-out underthings or overthings.

Behind such a fussy person on the subject of odors, I hunted out and found Zip, both deodorant and deodorant, *Nae-Spi, Park & Willard Perfumed Deodorant, Arid, Fresh, Instant, Dew and Odorona*. A formidable array, I assure you, among which you must find just the ones to meet your every need. For the unsightly leg hair, there's your *X-Hair*. Next and many others.

As I ticked off on my fingers the various points of good grooming which could be covered by a five and ten cent, one last remained and that was perfume, and so I trudged off to find what I could along these lines. Here indeed was a thrill—"Nips," held such favorites as our favorite Park & Tilden #12, #8, Gardenia Adventure, held such favorites as our favorite's "April Showers," Bourjois' Evening in Paris a blend of Herculine and Liliu, Lebewitz's "Aphrodite," Bourjois' Evening in Paris a blend of Leutner's favorites, such as "Santalini," and Colgate's Cashmere Bouquet made a little perfume parade for your eye alone used.

If you have any grooming problems, address Theodora Van Doorn, 350 Madison Avenue, New York City.

A well-known columnist usually awards "Orchids" to anyone whom he feels deserves special commendation for some service. "Orchids" to anyone who has the wisdom to think that all women not over 40 are "Orchids," but should be orchidaceous only in the sense of being a violet-blue mental continuity. (You'll realize that a violet-blue afternoon dress you're thinking of) is their new orchid lipstick—a rich, velvety, shimmering blue. The orchid is the new new shades, and to give you a fragrant, "hot-house" visage. A similarly colored beledite box carries cake rouge and a small tin of lipstick. The beledite box is the new box has a screw top to eliminate the usual "rouge over everything in the handbag" problem. The lipstick and the rouge in the beledite box are each in a new shade. I care to try these beledite new—new—new care 10¢ in stamps for each—20¢ for the set, (no Canadian stamps or coins, please), and I'll be sure to deliver it to your door same to you promptly.

Additional information on your make-up problems may be had by writing to me at 380 Madison Ave., New York City.

Theodora Van Doorn

NOT GREASY
NOT MESSY
EASY TO USE
LASTS LONG



Amazing new Park & Tilford *Perfumed* Deodorant not only stops body odors... it does even more. This is the deodorant that leaves a delightful *perfume fragrance!* Permits healthful perspiration... yet removes odors. Protects you for a full day... and it's safe even after shaving. 25¢ sizes at drug and dept. stores. 10¢ size at ten-cent stores. Try it *today!*

PARK & TILFORD
Fine Perfumes for Half a Century

"Known for Tone"

MATHUSHEK

EST. 1843



Spinet Grand

A Combining the decorative charm of the Spinet with the playing qualities of the Grand, the Spinet Grand possesses every feature and refinement that have built the enviable reputation of Mathushek.

A purchase of a fine piano is a sound investment in cultural advancement as well as a source of pride, pleasure and enduring satisfaction. Mathushek Grands, Spinet Grands, and Spinet Cabinet Models in various designs and finishes meet the most exacting requirements.

COMING TO THE FAIR—See For Mathushek's Musical Shop of Mathushek and the Fair, which in New York will feature Mathushek's new factory.

MATHUSHEK

132nd St. & Alexander Avenue, N. Y. C.
New York Salesrooms - 43 W. 57th St.

MATHUSHEK—43 W. 57th St., N. Y. C.

Phone and see booklet "A Century of the Mathushek"

Phone and see booklet "The Mathushek Musical Shop of Mathushek and the Fair"

Name _____ Address _____ City _____

Expanding Your Cultural and Musical Life

(Continued from Page 251)

upon the great state of Virginia in our earliest days. The settlement in 1607 had no Plymouth Rock of 1620 but it is none the less important. Mr. Niles has secured an unusual amount of interesting information and the tells it in engaging fashion.

The charm of the book lies in the sentimental anecdotes and atmosphere which the author has created. In other words, it is not the uneventful history.

There is a kind of disreputable fascination to the charm of the gypsies. We have seen them in parts of Europe living in incredible poverty and squalor and again we have been in gypsy wagens apparently as clean as any one could wish. Martin Block's "Gypsies: Their Life and Customs" (D. Appleton-Century Co., \$3.50) is a much more serious discussion of this strange roving people who left India about the year 1100 and spread over a great part of the world, creating some romance and music than public respect.

Born and living their lives in the open, eating almost anything (save horned toads, which is taboo), rarely bathing, drinking little water but much alcohol, beggars, thieves, sharp dealers, they make a social picture impossible to respect. On the other hand their remarkable dancing and their infectious music and the many hard costumes have contributed fascination and color to all who encounter them.

Their loyalty to their own is remarkable. A marriage is usually getting more than a hand shake before the chief, followed by a fortnight of stress—but there are literally no gypsy divores. They settle crimes in their own courts and punishment is severe and unrelenting. All in all they are an enigma as a race and probably will remain so until the end of time.

Additional Suggestions For Good Reading

Here are some books you should not miss looking up in your book shop or your library. Possibly you will not be able to resist adding them to your personal collection.

"Chateaubriand" by André Maurois (Harper and Bros., \$3.50).

"Samuel Peep, The Saviour of the Navy" by Arthur Bryant (The Macmillan Co., \$3.50).

"A Guide to Understanding the Bible" by Harry Emerson Fosdick (Harper and Bros., \$3.00).

"Disputed Passage" by Lloyd C. Douglas (Houghton, Mifflin Co., \$2.50).

"Good American Speech" by Margaret P. McLean (E. P. Dutton & Co., \$2.00).

"Let's Set the Table" by Elizabeth Lounsbury (Funk & Wagnall, \$2.75).

"Beautiful Canada" by Vernon Quinn (Frederick A. Stokes Co., \$4.00).

"Decoration for the Small Home" by Derek Patmore (G. P. Putnam's Sons, \$3.50).

"Co-Etiquette" by Elizabeth Eldridge (E. P. Dutton & Co., \$2.00).

"Rhythms for Children" by Shaffer & Mosher (A. S. Barnes, \$1.25).

STEINWAY GRAND

Small size in perfect condition

\$450.00

Will deliver free
if within one hundred miles of Philadelphia
Box 1.P. c/o ETUDE

For All Music Lovers

MUSIC AND THE LISTENER

by Harry Allen Feldman

Gives a clear and stimulating account of the development of music and shows how to recognize and what to listen for in the music of different countries and periods. Recommended to: TEACHERS as a guide for courses in music, appreciation and history; to clarify their own knowledge of musical development; THE GENERAL LISTENER to gain a fuller understanding of music for his own enjoyment. The price is only \$2.00.

THE NEW MASTER MUSICIANS

Revised and re-edited by Eric Bloom, this series now includes 19 volumes, each one a fine biography of a famous composer and written by an author well fitted for his subject. Artistically bound; illustrated with photographs, facsimiles and musical examples. Any 6 volumes boxed, \$10.00. Separately, \$2.00 each.

BETHOVEN'S PIANOFORTE SONATAS DISCUSSED

by Eric Bloom

This book, by the world-famous critic and editor of the Master Musician Series, contains detailed analyses in chronological order of Beethoven's 32 piano sonatas, with illustrations by some 300 musical quotations. There is also a valuable bibliography and index. \$3.00.

E. P. DUTTON & CO., Dept. EM, 300 Fifth Avenue, New York, N. Y.

60c each—ordered (Postpaid) (see page 2)

60c each and the Listener, \$2.00

60c each—ordered (Postpaid) (see page 2)

60c each—ordered (Postpaid) (see page 2)

OFFICIAL PIANO METROPOLITAN OPERA

KNABE

Absolutely free to all Etude readers

HOW TO BUY A NEW PIANO

Piano facts which will save the buyer money and help him to make a safe and satisfying selection.

By William Roberts Tilford

You may secure one of these booklets absolutely without cost by sending us your name and address, and also the names and addresses of at least five musical friends who might be interested in the purchase of a piano. Address your envelope to

"How To Buy A Piano"
c/o The Etude Music Magazine
1712 Chestnut St., Philadelphia, Pa.

No wonder pride of possession comes with Knabe ownership. Today it is more than ever chosen for the rewarding and sympathetic beauty of its golden tone, likened to the most beautiful of human voices.

**BABY GRANDS FROM \$595
VERTICALS . . . FROM \$445**

Let our century of experience in musical service help you to select the right piano for your home.

**584 Fifth Avenue
NEW YORK**

SEND THIS COUPON FOR valuable information and name of nearest dealer.

Name of reader
Address
Name
Address
Name
Address
Name
Address
Name
Address
Name
Address
Name
Address

TWENTIETH CENTURY MUSIC

Master How it develops and how to listen to it. An explanatory guide to a new musical era. Not merely a history of criticism, Debussy, Ravel, Scriabin, Stravinsky, Schoenberg, Kodaly, Schostakovich, others. \$2.00 postpaid.

PLAIN WORDS ON SINGING—William Shakespeare. How it develops and how to listen to it. An explanatory guide to a new musical era. Not merely a history of criticism, Debussy, Ravel, Scriabin, Stravinsky, Schoenberg, Kodaly, Schostakovich, others. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

THE NEW THINKING IN MUSIC—Twenty-first century authors of "THE NEW THINKING IN MUSIC" many chapters complete textbook material, including music, instruments, orchestra, and individual compositions. \$2.00 postpaid.

Write, "I saw it in THE ETUDE."

THE ETUDE

THOU ART THE NIGHT WIND

From the Japanese of SHEGA OBATA

HARVEY B. GAUL

Moderato

p

leggeramente Thou art the night wind, I am the

con sordino dew - drop; In help - less - ness I fall and break, *rit*

a poco accelerando When laugh - ing thou go - est Through the - deep grass. *sempre allargando* But thou seest me

not, But thou seest me *ten. ten. molto rit* be - cause of the dark - ness. *not. rit*

accl. *ff* *colla voce* *pp a tempo* *con sordino*

Thou art the night wind. *delicato* *ppp* *r.h.*

AWAKE! ARISE!

BERNHARD HAIG

CLARA EDWARDS

Maestoso ma con moto

A - wake! A - rise! Ye mourners now a -

rise. Be - hold what glo - ry fills the skies. Re - joice and sing with

cresc. *ff* *rit.* *a tempo*
ev - ry breath, For Christ has ris'n and con - querd death.

cresc. *ff* *rit.* *a tempo*

Piu andante
O wear - y hearts, lay down your sins; He

p *dolce*

dolce *mf* *poco rall.* *mf* *Piu animato*
comes with heal - ing in His wings. The days of tri - umph

mf

in the tomb— Have now dis - pell'd the night of gloom. The

broadly cresc. poco a poco ff

morn - ing stars, in cho - rus strong, With sons of God u - nite in

broadly cresc. poco a poco ff

ff Tempo I

song. A - rise ye now from sor - row, doubt and

ff strepitoso cresc. molto ff

mf

fear; The Res - ur - rec - tion Day is here. Your Lord is ris'n;— give thanks and

mf

cresc. molto allarg. rall. a tempo

pray: For Love has roll'd the stone a - way!

cresc. molto allarg. ff a tempo fff

EASTER DAWN

Prepare
Sw. Soft strings 8' & 4'
Gt. Doppel Flute 8'
Ped. Soft 16' Lieblich Gedeckt

Hammond Organ
Registration

Sw. - A3 00 1201 320
Sw. - B 00 0840 000
Gt. - A3
Ped. 3-3

WILLIAM HODSON

Andante sostenuto
Chime

Manuals

Pedal

Sw. B *mf*

slightly faster

Sw.

Gt. D

f

a tempo

pp

slightly faster

broaden out

Allegretto tranquillo

(Tune: VICTORY)
Vox Humana & Trem.

Ch. Soft strings, Ueda maris
or
Sw. Add St. Disp. 8'

Gt. F

Sw. or echo *mp*

Sw. A3

mf

Ch. Sw. Strings, Flutes 8', 4'

poco rit

rit

Ped. add Bourdon

(Tune: EASTER HYMN)

Gt.
Sw. C4

mp
Sw. add Oboe
Gt. *E* well sustained

Sw. Flute 4' off; add Bordun
Sw. *A4* arpeggiate these chords
mp *f*

Gt.
mp
Sw. Bordun off, Oboe on
Gt. *E*

Sw. *B* Chime
mp slowly
Sw. Voix Celeste
Sw. *A4*
Bordun off
Ped. 8-1

WALTZ SECONDO

J. BRAHMS, Op. 39, No. 15

M. M. $\text{♩} = 144$

p dolos

poco cresc.

poco cresc.

p

LONDONDERRY AIR

Arr. by William Hodson
Moderately

SECONDO

OLD IRISH MELODY

mf

poco rit

cresc. a tempo

dim.

cresc.

poco rit

WALTZ PRIMO

J. BRAHMS, Op. 39, No. 15

M. M. $\text{♩} = 144$

p dolce

poco cresc.

p poco cresc.

dolce

LONDONDERRY AIR

PRIMO

OLD IRISH MELODY

Arr. by William Hodson
Moderately

mf

poco rit.

cresc. a tempo

dim.

poco rit.

MAYFLOWER GAVOTTE

Arr. by John N. Klohr

MAYFLOWER GAVOTTE

EDWARD REYER

Copyright 1905 by The John Church Company

243

CLARINET in Bb

MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Clarinet in Bb. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music features a mix of dynamics including *f* (forte), *p* (piano), and *pp* (pianissimo). The notation includes various note values, rests, and articulation marks.

ALTO SAXOPHONE

MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Alto Saxophone. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music includes dynamics such as *f*, *p*, and *pp*. There are specific markings for "Clar." on the third and fourth staves, indicating clarinet-like techniques or parts.

CORNET in Bb

MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Cornet in Bb. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music includes dynamics like *f* and *p*. A "SOLO" marking appears above the third staff, and a fermata is present over the first staff.

CELLO or TROMBONE

MAYFLOWER GAVOTTE

EDWARD BEYER

Four staves of music for Cello or Trombone. The key signature is two sharps (F# and C#), and the time signature is common time (C). The music includes dynamics such as *f*, *p*, and *pp*. The notation is written in bass clef. Labels "Cello" and "Tromb." are placed near the bottom staves.

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

TATTLE TALE

Grade 2.

Capriciously M.M. $\text{♩} = 100$

BERNIECE ROSE COPELAND

Copyright 1938 by Theodore Presser Co.

British Copyright secured

HYMN TO THE SUN

Grade 2½.

With swaying motion M.M. $\text{♩} = 162$

EMORY PELHAM

Copyright MCMXXXVIII by Oliver Ditson Company

International Copyright secured
THE ETUDE

Grade 14.

A LITTLE GOSSIP

NATHANIEL IRVING HYATT

Op. 29, No. 3

Allegro moderato M.M. ♩ = 68

Copyright MCMXIX by Oliver Ditson Company

International Copyright secured

Grade 24.

TRIPPING THROUGH THE MEADOWS

ELSIE K. BRETT

Allegro M.M. ♩ = 100

Copyright MCMXXVII by Oliver Ditson Company

International Copyright secured

APRIL 1929

265

Grade 1. Mournfully, with a nice singing melody N.M. $\text{♩} = 60$

EDNA FRIDA PIETSCH

Copyright MCMXXXVI by Oliver Ditson Company

International Copyright secured

DANCE OF THE DAFFODILS

Grade 2 $\frac{1}{2}$. Tempo di Valse M.M. $\text{♩} = 168$

MILDRED ADAIR

Grade 2^d. Tempo di Valse. 3/4

mf

Fine

10

15

20

L.A.

D.C.

Copyright MCMXXXIV by Oliver Ditson Company

International Copyright secured
TEN ETUDE

Tell Your Pupils!

—A MARTIN IS ALWAYS WORTH THE DIFFERENCE

Help them get started right! Tell them how much it means to their progress and future success to play a better instrument right from the beginning.

Send today our for your copy of the new Martin DeLuxe Catalog—a useful reference you'll be proud to have in your library.

MARTIN

BAND INSTRUMENT CO.
ELKHART INDIANA

A NEW PEDAL TYMPANI!

Created by Wm. F. Ludwig, the Famous Grand Pedal Tympani maker and artist for the U.S. Army. Special features: new, rugged, low key, hand-operated, easy to use. Used by the U.S. Army Band, U.S. Marine Band, U.S. Navy Band, U.S. Air Force Band.

W. F. L. DRUM CO., 1238 N. Durbin Ave., Elkhart, Ind. (See Catalog with Band & Orchestra)

EASIEST to master!

THIS NEW P-A

Such beautiful tone, and easy to play, you can't make a boy or girl learn to play this new P-A. Nothing to compare with the P-A. Beautiful, clear, and easy to play. Fully guaranteed, your money back. See your nearest dealer for the full story. Write today for a free literature.

PAN-AMERICAN

1000 P-A. Instruments, Elkhart, Indiana

TILTING MOUTHPIECE

FITZGERALD'S 200 High Speed Mouthpiece. No more sore throats, no more sore lips, no more sore teeth. No more sore throats, no more sore lips, no more sore teeth. No more sore throats, no more sore lips, no more sore teeth.

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

Rebuilt Band & Orchestra Instruments

What Do Bands Mean to America?

(Continued from Page 225)

chants in very progressive community.

"Occasionally we learn of some community where music in the schools is not overemphasized. Sometimes we suspect that there might be a bit of envy involved, because of the popularity of the successful band director (Mr. David Hughes, director of the Elkhart High School Band, was awarded a gold medal for the outstanding achievement of the year, a couple of years back; but I believe that if there is any overemphasis, it is in the direction of music on the part of sincere and conscientious school music supervisors, and band and orchestra directors, who try to make thoroughly good musicians of all their pupils. All of us, music educators here in Indiana, must remember that school music is not a vocational proposition, and that youngsters who are to-day members of school bands are to be the commercial and professional men and women of the future. Some of them, of course, will develop aptitude and ambition for musical careers, and some will find their way after high school into the various institutions of higher musical knowledge, and later on, into the ranks of school music educators.

And So a Good Investment

"AN ANSWER TO THE QUESTION—'What does a band cost?'—is very difficult, because of the variation in needs and circumstances involved. It is becoming a generally accepted practice for parents of youngsters to provide the cornets (or trumpets), clarinets, trombones, saxophones and other small instruments, while the schools purchase and provide the tubas, baritone basses, drums, tympani, bassoons and oboes. Likewise, in the instrumentation of orchestras, schools provide the string basses and other large instruments, with the pupils providing their own violins, clarinets, flutes, trumpets, and so on. If a new band were being organized and all the instruments were to be supplied by the Board of Education, the average purchase price of good instruments would be about one hundred dollars per pupil—small instruments less and larger instruments more. It is well to remember that the lowest priced instruments are not always the best buy. In musical instruments as in nearly everything else, we get pretty much what we pay for, and it is not just the first cost that must be considered.

"Too many times School Boards advertise for **low bids** and consider only price. If the highly proficient professional player requires a fine instrument in order to do justice to his ability and talent, it is not reasonable to assume that the young player, however talented and ambitious he might be, should be given a really good instrument and not be put up against the handicap of an inferior one, selected only because of its low price? Proper comprehension of all benefits and advantages which the young player will derive, both now and through the rest of their lives, as well as due appraisal of the credit and enjoyment which they will bring to their teachers, classmates, parents and others, demand that the instrument cost be not too great even though the finest instruments are purchased and placed in the hands of the youngsters.

A Builder of Character

"NOT A SCHOOL BAND INSTRUCTOR who does not know of at least several boys who were

never able to school rules, never quite in step with the rest, until they joined the band. A national authority on juvenile delinquency once said, 'Teach a boy to blow a horn and he'll never blow a safe'; and, next to and just about on a par with athletics, there is nothing that will attract and hold the interest of the restless, 'full of pep' boy in school as well as a band instrument and a chance to play in the school band. Therefore, and purely from a hard-headed business standpoint, it is perfectly safe to say that every dollar of equipment money ever invested in putting or maintaining a band in a school has been well spent. A rapidly growing realization of this is evident from the fact that so many school band instructors are now employed on a twelve months basis, devoting their time during the vacation months to the class instruction of beginning players as well as in weekly (at least) rehearsals of the concert and junior bands. This undoubtedly provides an outlet for that restless energy so apt to lead idle youngsters into mischief and keeps them in step with school discipline the year around, with no need of readjustment when schools reopen in September.

"Parents often ask 'Which instrument shall I select for my boy or girl?' The answer to that is—'Don't.' I mean that the youngster should select his own instrument. This selection to be checked with the school band instructor, who will point out any physical handicap to proficiency on the particular instrument favored by the youngster. When my oldest son was in his ninth year, I selected the cornet for his instrument. He practiced and made very excellent progress, playing solo cornet in the Elkhart High School Band two years before he entered high school and during the four years that he was in high school. But, immediately after graduating and even before he played saxophone in dance orchestras, studied clarinet and flute, and spent several years playing these instruments in some very fine, nationally known organizations. I also selected saxophone for our second son and later on trumpet, but he took up bass when he went into high school and became one of the very finest tuba soloists I ever have heard. Incidentally, neither of these boys is now a professional musician, the elder being Assistant Sales Manager here at the Min-Ban Musical Instrument Company, and the other, since his graduation from Notre Dame last year, having been engaged in accounting work with a large utility company. Another son is now playing baritone in the band at St. Joseph's College, Rensselaer, Ind., and he also has no idea of following music professionally.

"I hope readers will pardon this personal reference. It is also hoped that what has been written here will help, in some degree, to bring about the greater and more nearly correct appraisal of the importance of instrumental music in our schools. The millions of boys and girls who have already enjoyed the advantages of membership in school bands and orchestras owe a deep debt of gratitude to the superintendents and members of Boards of Education who have made it possible for them to have bands and orchestras with which to play, as well as to their instructors in music. And I am sure they are, without exception, properly appreciative of the opportunities lavished upon them, far in excess of those given

boys and girls in any other country on earth.

"Music has been aptly termed 'the fourth essential,' only food, clothing and shelter preceding music in importance in a well rounded and happy life. And to participate in a musical performance, even one of mediocre degree of excellence, is ever so much more enjoyable than merely to sit and listen. The progress or retrogression of a nation depends on its home life, and a musical home is a happy home.

"So, in addition to continuing and expanding the program of music in the schools, we should all promote more instrumental music in the home, more informal gatherings of small groups in duets, trios, quartets, and small orchestras."

FREE **92 PAGE**
WHITE WAY NEWS
No. 10

White Way News No. 10
By H. N. WHITE Co.

This new issue is crammed full of interesting information about bands and musicians. In addition it has many outstanding articles such as one by Dr. Frank Simon, Director of the ARNOLD Band on "Ten years before the Microphone" and another by Ralph Rens, Director of the Cleveland Heights (Ohio) High School Band, entitled "What it takes to win". "Football Showmanship" by Robert J. Barrett, Columbus University M. A., and "The Story of Fred Waring and his Pennsylvania" also by Robert J. Barrett, and news of the latest developments in **KING, CLEVELAND and AMERICAN STANDARD BAND and ORCHESTRA Instruments**... New instruments... New Models... It is yours for the asking... No collection involved.

PLAY A KING
THE WORLD'S FINEST
The H. N. WHITE Co.
KING... **100 INSTRUMENTS**
1528 Saguaro Ave., Cleveland, Ohio

Send **FREE** White Way News No. 10.

Instrument interested in

Name _____

Address _____

City _____

I am ☐ Superior ☐ Band Director

☐ Instrumental Instructor ☐ Museum

☐ Beginner

THE PEDLER CO., ELKHART, INDIANA
SUPERIOR QUALITY
CORNETS FLUTES
Custombuilt WOODWINDS
OBOES - PICCOLOS

NO Instrument Offers Richer Opportunity Than The VIBRAHARP!



Photo above ad-
vised, actress
Natalie, known
vibraharp star.

● Whether you play for pleasure or for profit, no instrument offers greater opportunities for achievement than the sweet and mellow-toned Vibraharp.

For proof, spend an evening with the radio. Note the prominence of the Vibraharp in the arrangements of top-notch orchestras . . . its success in swing ensembles . . . its mounting popularity as a background for vocal groups.

Easy to Own—Easy to Play
History-making new Deagan Vibraharp establishes a new high in value, a new low in price. *Easy to play* (lessons furnished). Irresistible as solo instrument—indispensable to the modern orchestra. Particulars on request.

J. C. DEAGAN, Inc.
Dept. E4 1770 Berkeley Ave. Chicago

THE BAND'S MUSIC

Indispensable
to all interested
in band music

By
RICHARD FRANKO GOLDMAN

Foreword by
Percy Grainger

Cloth, 6" x 9" **PITMAN**
\$10 pages
\$3.00 PUBLISHING CORP.
14 W. 45 St., New York

IMPROVE YOUR PLAYING

Plentiful—Band for First Book! Now
available for your own personal use. This
book contains all the material you need
to master the fundamentals of playing
the saxophone. It includes all the latest
techniques and exercises. Perfect for
beginners and advanced players alike.
Send for your copy today!

LEARN "SWING" MUSIC

Quick course to playing all the instruments—Saxophone, Trumpet, Trombone, Euphonium, Tuba, Drums, Piano, and Bass. Includes all the latest techniques and exercises. Perfect for beginners and advanced players alike. Send for your copy today!

SAFETY PATROL MARCH

An IRVING CAESAR "SAFETY" SONG
IN AN EXCITING BAND ARRANGEMENT
Specialty written for and dedicated to the thousands
of Safety Patrol groups in our schools. This band ar-
rangement is a MUST number for school, radio and
military bands. Rapidly winning popularity as the
Irving Caesars' anthem. Send for it now. Price 75c.

Irving Caesars, 1619 Broadway, N. Y. C.

Please send me _____ copies of SAFETY
PATROL MARCH.

Name _____

Address _____

Bands and Orchestras

(Continued from Page 235)

The Band's Place in the Community

By KARL L. KING
President, American Bandmasters'
Association

THE HISTORY OF THE BAND in our country is a very interesting one. Band music was first rendered by the small ten or twelve piece bands which were formed shortly after the Civil War. From these small and oftentimes crude band groups have grown our excellent band organization of today. For years band music was kept alive by "old town bands" and it was perhaps nourished by a popular appeal that is stronger to-day than ever before.

With the growth of certain itinerant bands of excellent quality, and with the rapid advances of recent years in the school groups, bands and band music have become enormous and important factors in the musical life. The innumerable share which the band has in making our people musically minded can be a real source of pleasure to all who are associated in the American band movement.

Many communities to-day have fine musical bands playing concerts in newly erected band shells to large and appreciative audiences, and this type of organization (a reorganization of the old town band, tax supported) has become an inseparable part of community life. A broader and more interesting development along this line is the next notable phase of band history.

The Choice of Band Programs

By HAROLD BACHMAN
Director, University of Chicago Band

IN SELECTING MATERIALS for his public programs, the school band director is faced with many problems. He must choose material which will have sound appeal and will be suitable for various occasions. At the same time this music must fit into a progressively arranged course of study and must be of cultural and educational value to his students.

These characteristics are not necessarily incompatible. All fine music is not dry and uninteresting, from an audience point of view. Neither is all of the novelty, martini, and light popular music, which we find so liberally sprinkled in our band repertoires, harmful to the musical development of the student. Good taste and discrimination are needed in the selection of both the so-called classical music and that of the more popular variety.

Of great importance is the way the music is played. While the students will rise in a remarkable way to the technical demands of a good and interesting piece of music, the numbers finally selected for the public that the players cannot play them with ease and finesse. There is a great deal of fine music that is not technically difficult, and every director must know the band plays. For every difficult number the band plays, it should play a dozen of the non-technical variety, in which tone, phrasing, gracefulness of style and all the niceties of musical expression take command. The students' expression and the audience alike will form a more pleasant acquaintance with a great composer through a polished performance of one of his lighter, easier works than through a stilted, laborious performance of a work which greatly exceeds the technical limitations of the performers.

Even the playing of waltzes and "pep" songs at athletic events and on parades need not be harmful if such music is thoroughly rehearsed and carefully played with good tone, rhythmic articulation, well marked accents, and proper attention to

expression. The harm comes when there are so many demands made on the band members for such occasions that there is insufficient time in the schedule either for careful rehearsal of the musical music, or for the serious study of music of a more refined type.

The principal function of the band is to serve as a medium for promoting education through music. Public programs should, and usually do, enhance the educational value of the band course and give it added significance. They should be considered, however, in the nature of by-products of the course in musical training, and not the principal objective. To prevent the orderly processes of a systematically arranged course of study from being retarded, it sometimes becomes necessary for the school administrators to cooperate with the band director in carefully guarding the students from the excessive demands of overly enthusiastic, if well intentioned, community organizations.

The Value of Band Clinics

By H. A. VAN DERCOOL
Director, Vandercook School of Music,
Chicago

PROFESSIONAL MEN in all lines have readily recognized the value of the "get-together" spirit wherein they are enabled to compare notes and to benefit from the experience of their respective lines.

Undoubtedly no one idea has promoted and advanced the profession of the school bandmaster and orchestral conductor so much as the clinic. The remarkable success of the clinics held throughout our country is truly due to the fact that they are held under the supervision of capable as well as nationally famed directors and teachers.

At such clinics an exchange of ideas between directors and teachers is possible, and it is in this conjunction of knowledge and experience that clinics derive their great value.

As all hands, orchestras and glee clubs connected with public school endeavors in the line of music are usually lacking somewhat in fundamentals, we have at these clinics an opportunity to impress upon the teachers and directors this particularly important point.

Every teacher and leader while attending these functions should be prepared to take notes, future reference in the work that he does at home, one of the recognizably valuable spirit in band work is that of cooperation, and there is no place better than the clinic for nurture of this spirit.

Hands Across the Border

By CAPTAIN R. B. HAYWARD
Director, the Toronto Concert Band

WHEN THE AMERICAN BANDMASTERS' ASSOCIATION was founded, a third of the charter members were Canadians. To Edwin S. Goldman, the founder, no border existed.

Canadian bandmasters travel south to adjudicate band contests; bandmasters from the United States journey north for a similar purpose. Dr. Goldman and the late Walter M. Smith have come north to conduct master band concerts in aid of Canadian unemployed musicians, and in return bandmasters from Quebec City, Montreal and Toronto have gone to New York as guest conductors of the Goldman Band. Frank Simon, a first class Canadian to conduct the Toronto Summer Symphony Orchestra (which plays on the shore plain), and many similar incidents take place, where neither fee nor reward is asked or expected.

(Continued on Page 278)



THE NEW CONNS

The world's largest manufacturer announces sensational improvements in band instruments. Outstanding stars of radio, stage and screen are equipping themselves with new model Conn as fast as our factories can supply them. They all want the master playing faster action and exclusive features that Conn has perfected to meet the demands of modern music. You, too, will advance faster with one of these wonderful new instruments.

NEW PATENTED VOCABELL Revolutions in Tone Effects

New exclusive VOCABELL feature Conquest trumpets, cornets and euphoniums built to the greatest improvement in century. New tone brilliance. Fuller, sweeter, easier to play.

Many exclusive improvements, yet they don't cost more. See the new model of your group's instrument. Or write to us for literature. We'll send you our new book on the benefits of the Conn instrument.

C. G. CONN, Ltd.
1000 Conn Building
ELKHART, IND.

Write
FOR FREE
BOOK



What . . . a STRAD for SONNY?

Fortunate indeed is the youngster who studies a cup-mouth-piece instrument. For him, no years of struggle against the handicap of second or third-rate equipment!

The inspiration, response and comradeship of a fine York are not beyond the reach of your young hopeful. And every breath will remind him that the twin of his own instrument may be making great music in that select company where Strads are taken for granted.

If Sonny hasn't hesitated you to it, why not write today for the interesting York catalog?

YORK
Band Instrument Company
Grand Rapids, Michigan
Dept. PR-1

QUALITY SINCE 1882

THE ORGANIST'S ETUDE

It is the ambition of THE ETUDE to make this department an "Organist's Etude" complete in itself

How to Understand the Pipe Organ

Non-Technical, General Information for the Layman

By ALBERT TUFTS

TO UNDERSTAND AN ORGAN, one usually commences with the swell pedals under the console, or playing desk, and looks at everything "from the ground up." As one will find that everything is labeled, he therefore can understand, through his eyes and ears, any organ. The descriptions marked upon various organs are slightly different, since most organs borrow their names from various languages. American and English organs, particularly, use names from different countries, such as, French, German, English and Latinized-Italian words. If one will carefully scrutinize a stop, he will understand what that stop calls for. Organs are generally the same, the world over, habitually speaking; but owing to the size of buildings and the various sizes of instruments, voicing, and so on, each in itself is slightly different. We have playing pedals (making sounds when played by the feet), and we have loud and soft "Swellings" pedals, also played by either foot.

A large organ usually has several different swell-pedals. If a pedal is labeled Great-Swell-Pedal, it means that with it one can increase or decrease the tones upon the Great manual. If one has any (given) two manuals in one swell box, then one pedal will swell the volume for both, and it is so labeled. "Swell" swell-pedal means that by its use the tones in this box "swell" manual (of a three manual organ) may be increased or decreased in volume. If the organ has four manuals, the top manual pedal will be labeled Solo-Swell-pedal. Modern organs often have a different Swell-pedal for the Echo-organ. Besides this, there are various dampers and push buttons which affect certain stops, and being invariably labeled, they tell one exactly what to do. The "Balanced-Crescendo Pedal" is a stop-puller; that is, when the toe presses upon this pedal the tones of the organ from soft to loud are brought on systematically, and when the heel is pressed this pedal will reduce sounds from the fullest organ back to the softest stops and so on finally to zero. The "Crescendo" pedal does not swell individual tones, its function being to draw stops only.

Under each manual we find push buttons which will bring on combinations, soft or loud, from left to right. The various couplers, which affect octave pitches, are labeled and thus explain themselves. When the figure 8 is upon any tab or stop, it denotes unison or piano pitch. When the figure 4 is upon the stop, regardless of its quality or color, it denotes that the pitch sounds one octave higher than if played upon the piano or organ key; and correspondingly a stop with 2 upon it means that the tone will sound one octave higher than the four-foot pitch. If one sees 16 upon a stop or tab, it means that the pitch will sound one octave lower than piano pitch, that is, one octave lower than the finger plays the key. When 8 is seen it means that the lowest 4-pipe upon the organ is approximately eight feet long, excepting when it is a "stoppled" pipe, in which case the pipe is only four feet long,

but its pitch sounds as an eight foot pipe, because the sound waves must travel to the stop at the top of the pipe and then back to the lip, thus making really an eight-foot journey. This tone is somewhat muffled in quality.

Blues, Reds and Yellows

We now come to the modern color scheme (as seen through the metal eye) for understanding basic registration. This may be imagined upon an old-fashioned organ just as easily, where all the stops are white looking with black lettering, as upon the most recent organs which are using the actual colored stops.

Simply imagine that each of the four basic (family) tones has a corresponding (arbitrarily designated) color. They are: Flutes (blue), Strings (yellow), Diapasons (grey), and Reeds (red). I often like to think of the delicate soft Reeds (pastoral sounds) as pink, with the loud, more assertive and blaring Reeds as the red ones. We also have a fifth family in many theater organs and in some large residential and concert organs. This unusual (not average) family is the "traps" series of stops and their effects. In some organs the writer designated for theaters he designated these "traps" stops to be made brown.

We have all kinds of blues in the color world, and thus we have many different tones (slightly differently shaded in volume, quality, even pitch and color) of flutes; but this family is always recognized when heard as some kind of a flute. Low pitched, (16 feet) heavy, dark sounding flutes (for the Pedals), and even for manuals, are actually one or two octaves lower than normal (8 foot pitched) flutes.

Each of these definite four families (of distinctly different tone colors) has (or may have) 16, 8, 4, 2, 2 & 2/3rds pitches upon any one, a few, or many stops. That is to say, we find low, medium, high and very high pitches (different stops in a numerical system) for each family of the four tone families (color). Hence the strings are the low, medium, high and very high pitch, just the same as we found the flutes having these different pitches; and the same holds good for the Diapason and Reed families. Besides this, do not forget that each stop may have companion stops at lower and higher pitches which will couple this stop (or stops) to another manual.

We Colors Build and Blend

THIS WE MAY COME (tie together so one finger may play) any stop tone or tones upon any of all manuals and at one or many pitches. The use of the organ is not to play all of the manuals and pedals together. With the foot swells we can raise one stop, or many or all of them to get louder or softer, from all of the manuals. When the organist is not busily engaged in playing the pedal (lowest) tones, and in swelling and dimming the general organ tones (with his feet), he is pressing many levers which bring on various pre-arranged color or volume combinations.

No matter how large or how small a good organ is, it is supposed to have at least these four basic family tone colors upon each manual. Usually these families are not actually designated upon the different manuals (the color theory is), but the four families, although always represented on each manual, have a slightly changed (each same color) quality and volume, when a same family tone is repeated elsewhere (upon different manuals) in the organ.

The art of registration takes years to be really learned. After a rather long lifetime of serious study of the organ, I devised (twelve years ago) a method of imparting registration knowledge to my pupils, which I now am stating for the first time in print. Over half of this way (scheme) may not be new to the good organist, while some of it probably is. Anyway, because of the four mentioned basic colors used (either alone, in alternation in the melody, by one hand or contrasted by another hand's playing), these are a mental discrimination and a logical treatment for getting variety, which I give as follows:

Play a melody upon one manual and accompany it (but not another stop color) upon another manual. Merely by alternating each hand (a new manual with the other hand's former manual) we have a delightful variety. Keeping the printed page and moving either hand, higher or lower by an octave of pitch change, we may have new most interesting effects, with these same two former stops.

If one uses a bright blue flute, we will say, as a melody stop, we may contrast the accompaniment, upon the other manual, by a duller string than usual. If one uses a bright yellow string for the melody hand, he may contrast this by having a darker flute stop for the accompaniment.

We possibly could play any loud toned stop, anywhere, from any manual, and accompany it with another stop (or lower pitched tone) from another manual (or lower pitch tone) upon the same manual; but we find we prefer only about half of the stops for solo playing. All of the stops for the organist's consideration, all coupled together from every manual, in addition using all of their higher and lower pitch couplers, in very bad passages and climaxes, but when this is done, the organist must distinguish individual stops, save as each organ is so constructed



THE GREAT ORGAN IN THE BASILICA OF THE SACRED HEART, PARIS

that one of the four families is caused to predominate by another family's playing. We also prefer to choose colors, pitches and volumes, and then to seek to alternate these with other contrast volumes.

The Individual Must Feel

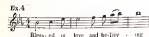
THIS SCHEME OF TYPICITY is only the slightest suggestion of this vast art. Our reader's imagination may be awakened to the infinite variety organs have upon fine instruments, when they themselves have a fine namely:—Flutes are pastoral and good in accompaniment; strings and good in good pastoral melody stops and to accompany darker colors and heavier volumes, reeds, may be played in chords as well as in melodic. When we have a general background of normal volume and average color, of Strings and Flutes, we may add more volume. If desired, (N. B.—The or low pitched and is a good blend with very brilliant, high pitched Diapason-chords, sounds very much like an extremely high and shrill brilliant number of strings.) any particular effect of color, we may add more heavy Flute, or more heavier

March of the Grail Knights

(Continued from Page 238)



3. The theme of the Holy Grail (measures 62-64):



No other composer has enriched, so much as Liszt, piano compositions, by orchestral imitations. Richard Strauss, when asked why he did not write piano pieces, owned frankly: "Liszt has exhausted all possibilities of that instrument." Already the sixteen pieces of the "Années de Pèlerinage," which the youthful Liszt, inspired by the beauties of nature and works of art, composed during his travels in Switzerland and Italy, with the Countess d'Agoult, the mother of Cosima, are full of orchestral effects. For a musical pianist, it is not hard to imitate, for instance, the wood instruments in the *Pastorale* and the *Fantasy*, or in the "Symphonie to Dante's Divine Comedy, for orchestra and female chorus," the tremolos with their awe-stricken callings to the condensed ensemble *peccatori* *Lasciate ogni speranza, voi ch'entrate* ("Give up all hope, you who enter here.")

Of the "Paganini Etudes," the one in E major imitates a delightful dialogue between treble and bass and French horns, while the high bells of *La Campanella* speak for themselves. The harplike arpeggios in the *Concert Etude in D-flat major* give a ringing ending to a desolate lullaby motion; and in the demonic *Allegretto Waltz* the introduction formed by the intervals of pure fifths of the open string-instruments leads to one of Liszt's most genial compositions.

At one of the lessons I played with the master his setting for four hands of the *Chorale for Man* by Schubert. He played the treble part and I the bass, and when we came to the second theme, in A-flat major, he struck the keys with stiff fingers *fortissimo* and *staccatissimo*, together with forcing the right pedal, and so initiated the piercing tones of a tract in a most deceptive way. Bells, of different intonation, having no dampers and being struck together, produce unresolved discords. Therefore, by holding down the right pedal throughout in measures 1 to 7 and 19 to 22 the bass notes will also produce discords; but, by playing them *pianissimo* and holding down the left pedal one *crescendo* at the same time, the effect of it in this introduction (measures 1 to 22) to the march will be quite a mystical one. From the twentieth measure on, the right pedal, however, has to be changed on each less note, for the sake of harmonic clarity. Further, from measures 1 to 22, the left hand must strike the keys with a light *staccato* touch, just as one would strike softly a bell, while the following measures, beginning with the first note of the march, the bass notes must be played *pp* *lento* throughout, *pianissimo* at first and later on, in the *trifurcated* *fortissimo* and *molto pesante*. In measures 24 to 30, observe strictly the difference between triplets, eighths and sixteenth notes.

The Matter Tone Colorist

To illustrate THE PRIZE OF "PARADISE," Wagner composed his theme (measures 52-64), quite ingeniously, in the trifurcated pure fifth A voices, instrumental touch may efface the rare combination of deep feelings and simplicity. This short interlude is followed immediately by the theme of the Holy Grail which is played *fortissimo*.

Cincinnati Conservatory of Music

Under Auspices Cincinnati Institute of Fine Arts
Affiliated with University of Cincinnati
Institutional Member National Association Schools of Music



Conservatory Concert Band, Frank Simon, Director

73RD SUMMER SESSION

8 WEEKS—June 19 to August 12
6 WEEKS—June 19 to July 29
5 WEEKS—July 10 to August 12
2 WEEKS—July 31 to August 12

For students pursuing advanced study and professional training.
For undergraduate students desiring degrees Mus.B. or B.S.
For graduate students desiring degrees Mus.M. or M.Ed.
Normal methods and stimulating courses for private teachers.
Courses offered in every branch of musical instruction.

SPECIAL SUMMER FEATURES

CONDUCTING CLINICS—Orchestra, Band and Chorus
MUSICOLOGY—For graduate students

FOR MUSIC SUPERVISORS AND EDUCATORS

BAND DEPARTMENT under direction of Frank Simon, director nationally famous Ameco Broadcasting Band, offering 6 weeks course with daily rehearsals, and weekly concerts. Also, band conducting course under Frank Simon in which student conductors will direct in weekly concerts.

BAND FORMATION COURSE—6 weeks under direction of Merrill B. Van Pelt, conductor University of Cincinnati Band.

SUMMER ORCHESTRA under direction of Charles F. Stokes, offering 6 weeks course with daily rehearsals.

COMPLETE PUBLIC SCHOOL MUSIC DEPARTMENT, in affiliation with the University of Cincinnati, under direction of Sarah Yancy Cline.

Write for Summer Bulletin

CINCINNATI CONSERVATORY OF MUSIC
CINCINNATI, OHIO

DEPT. E

Mr. Asger Hamerik, the director then of the Peabody Institute there, to believe that in the transcription no note of the full orchestra scene was omitted.

Indefatigable, and Faithful Friend

LISZT WAS A HARD WORKER all his life. He wrote transcriptions not only of operas but also of whole symphonies by Beethoven and Berlioz, of marches, dances, organ preludes and fugues by Bach, and of several hundred songs by Schubert, Schumann, Chopin and others. Many of them he made known by playing them in his concerts before the singers had sung the original compositions, devoting also in this way his time and art to the benefit of others. Liszt's lifelong friendship with Wagner is known all over the world. Not so much known is the fact that these two stars in the realm of music, Liszt was always the beguiling friend and Liszt the guiding one. For many years Liszt served as something like a banking institute for his friend, who complained constantly of being in monetary

difficulties and asked for loan after loan he never repaid. But he also borrowed from Liszt some themes and harmonic novelties of his works. When once, in a concert, they both attended, a composition by Wagner was played, the latter whispered to his father-in-law, "Do you hear, this theme is from you," and received the answer, "Well, then at least it will be heard once."

Liszt's faithfulness did not end with Wagner's death. In the summer of 1886, upon the urgent request of Cosima, her father, now aged seventy-five, came again to Bayreuth to assist the Wagner Festival, but his health was utterly broken, his last travels and triumphs in London and Paris having shattered his vitality. Painfully he attended once more a performance of "Tristan and Isolde," but immediately afterwards was confined to bed for six days of much suffering and died on July 31, 1886, under tragical circumstances.

On his tomb in the churchyard of Bayreuth are inscribed inevitably the two words which grieved him all his life: *ami* *obligé*.

"The finest musicians in the world collected uninvited, without the personal experience of playing together would make a noisy showing at an orchestra."—Wuthoff-Sargens.

Shop by mail through THE ETUDE.



THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this department a "Violinist's Etude" complete in itself



Rattles, Buzzes and Knocks

By RALEIGH CALDWELL

EVERY STRING INSTRUMENT, at one time or another, through wear or because of mechanical reasons, gives trouble to the player, with occasional noises that originate in the instrument itself. This fact, besides the strange whines and stubbornness of the instrument under adverse climatic conditions, often causes a lack of response and sometimes thinness of tone. Severely pieces, more or less, of wood, glued together, can cause just about that many kinds of trouble when something goes wrong. Let us see just how many things commonly cause trouble, and try to point out a remedy.

Does the violin rattle violently when some notes are played? If so, you must see that no hard substances are touching the body of the instrument. Lapel buttons, lap pins, buttons on a dress, and stick pins, are chief offenders. If all is clear in that respect, then look to see that the chin rest is right, and in the case of an "over-the-tailpiece" type of chin rest, be sure that it does not touch the tailpiece while you are playing. If all this looks right, you must carefully examine the lack of the instrument to see that top and back and sides are glued firmly. There might be a strong buzzing if the top or back were even slightly loose where the chin rest hangs.

An E-string adjuster might be screwed down just enough to touch the top of the

instrument. Unseen, the adjuster so it is absolutely clear of the top and try again. If the buzz still is heard, then look back to where the tailpiece gut is fastened. Sometimes we find knots in the gut that touch the top of the violin; the cure for this is a proper fitting of the gut to the piece. Remember it might look all right when you are not playing, but when the chin adds pressure it at times lowers the tailpiece considerably. Then, too, in some types of instruments the top rises to almost a full arch near the edges of the tailpiece. In this kind of violin, tailpiece buzzes are common. The cure for this trouble will be found by replacing the saddle over which the gut rides, so that the tailpiece will be a little higher. Do not forget to look at the E-adjuster before you finally condemn the tailpiece. The small piece which holds the adjuster in place may be loose enough to cause a rattle.

Use Good Strings

NEXT TO BUTTONS, the chief offenders are the strings and the finger board. If you are using steel strings wound with metal for G and D, the fault is most likely in the strings themselves. Strings made for use on instruments played with a pick (plectrum) should not be used on a bowed instrument. No player can do better than to use the best strings he can possibly afford.

Silver wound G strings, aluminum wound or galv D strings, aluminum wound or gut A strings, and gut or steel E strings (made specially for the instrument) can be obtained at reasonable prices. Do not be satisfied with substitutes. If the strings are right, then look at the finger board right under the strings and close to the peg end. Pull the string aside. Is there a deep dent just where the fingers strike? Or does the finger board show hollows? Either dents or hollows might be the cause of a buzz or rattle. Hold the violin up and sight along the edge of the finger board. Is the edge perfectly straight, or is the board visibly warped? If it is warped, or you have other troubles of the finger board, the remedy is in the hands of the violin maker who can resurface the finger board. But if these things seem to be ship-shape, look at the nut at the end of the finger board, over which the strings ride. In time the slots or notches into which the strings fit will wear down, permitting the strings to touch the finger board. If a thin vibrating card can be slipped beneath each string at this point, and moved freely, the trouble is elsewhere. Again you must remember that strings will rattle if the bridge is too low. In this case, a strong bow stroke causes the string to strike the wood. In particular is this true of the G string. Before leaving the inspection of the finger

board, grasp it gently near the bridge end, and lift up lightly. If loose, this will be seen immediately.

Tapping for Noises

NOW LET US TURN to an inspection of the body of the violin. With the knuckle of the forefinger, tap firmly all around the edges of the instrument. If no joints are open, the instrument will sound solid all around. If there is a loose corner or edge, the characteristic sound will be noticed instantly. There will be no doubt about it. In this manner it is possible to find a loosened place, when it might be impossible to see it. The cure for this condition is a little good glue applied with a thin-bladed knife. When the joints are clamped together, be sure there is firm, but not severe pressure. The corners and upper right side of the instrument open most often, and they are easily mended in the studio. Be sure to wipe off all surplus glue, with a damp cloth, after fixing clamps. It is easy then; but, if scraped off varnish is lost, leaving an ugly blemish.

Open joints in the neck or back, where the halves are joined, often are hard to find, and cause no little trouble. If the back is cracked, look at the top beneath the finger board and beneath the tailpiece. A small crack of this sort will cause a metallic (Continued on Next Page)

Evolution of the Violin in Brief

By M. READ DANA

THE EARLY HISTORY of the violin is veiled in obscurity. It is not known for a certainty when or where the first one came into existence, but there are many different opinions on the subject. A certain distinguished old French violinist, bent upon going to the root of the subject, in a treatise on the viol begins with creation and speaks of Adam as a violinist. It is said that about three thousand years before our era, there lived a certain king of Ceylon, named Ravanna, who invented a four stringed instrument played with a bow and named the Ravanna. There is still an instrument of that name existing among the Hindus, but as so many traditions are merely invented to explain the name, not much confidence can be placed in this story.

The early types of violins were crude and somewhat barbarous even up to the fifteenth century. They were not made according to any set plan, but rather as the fancy of the maker prompted. The vielle seems to have been one of the earliest and from this type a continuous development can be traced down to the present violin. In the early days the bow seems to have been rarely used, if ever. It is said that manuscript scholars have met with names of the how in Sanskrit writings, dating back as far as ten thousand years. If this information could be relied upon, it would prove that the bow of some rude kind existed among the nations of the East about the commencement of the Christian era. But

the ancient violin seems to have been struck and not bowed.

Strung instruments figured in history, sacred and profane, and in local classic and barbaric. They were not used as we use them now, but merely as accompaniments

for the voice. We read of the troubadours of olden times, and we see them depicted on the screen, going from village to village with their instruments, playing and singing for the villagers, or making merry at the court of a king.

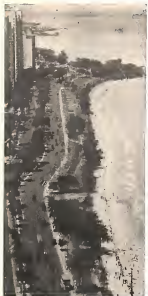
Violins were also used to accompany dancing, which in ancient times took prominence in all festivities, sacred or otherwise. At length domestic music began to be cultivated in Germany and the Low Countries; and it is to this circumstance that the rapid development of stringed instruments is traceable.

The viol was probably introduced into Europe by the Arabians, and the Germans seem to have been the first to make it in Europe. The most ancient viols in existence are those made by Hieronymus Bressan of Bologna, two of which are in the Museum of the Academy of Music, Bologna. These seem to have been made about the fifteenth century. But it was in "Sunny Italy," that land which has the reputation of being the cradle of music, art and poetry, that the viol developed imperceptibly into the violin. The earliest form of the violin, and it is a question, had but three strings. The instrument first appeared in Italy. To Gasparino da Salò is given the credit of its authorship. Da Salò's and Maggini's names are associated with the rapid development of the art of violin making, but Stradivari and Giuseppe Guarneri brought it to its perfection in the eighteenth century. The violin imitates the voice more perfectly than any other instrument. It is an instrument which age cannot harm; instead, its tone will mellow and sweeten with the years, especially if it is a violin made by one of the masters.



THREE VIEWS OF A FRANCESCO RUGERI VIOLIN
MADE IN CREMONA IN 1678

Combine Vacation and Music Study



Attend SHERWOOD's low-cost SUMMER COURSES Enjoy a cool summer in lakeside Chicago

Plan now to join the hundreds of ambitious students and teachers who come to Sherwood every summer. Take advantage of the thorough, professional training offered in special low-cost summer courses.

With other congenial young people you will study hard and accomplish much. "Under the stars" at Evening and Great Park you will enjoy performances of the world's finest opera and symphonic music. Because of its superb location along the shores of Lake Michigan, its sandy beaches, parks, and playgrounds, theatres, art galleries and restaurants, Chicago is an ideal setting for healthful, worthwhile recreation.

Faculty of 75. Private instruction in piano, voice, all instruments, theory, composition, dramatic art, direction. Special short-term classes in 30 subjects, including piano personal class, teaching repertoire, class piano, natural classes in violin and voice, public school music, conducting, theory, composition, microphone technique, etc. Certificates, diploma, degrees awarded.

Dormitory accommodations. Write today for catalog and all-expense estimate, 410 S. Michigan Avenue, Chicago, Illinois.

Institutional Member of the National Association of Schools of Music

SHERWOOD MUSIC SCHOOL

A professional school in a university environment

For Free Bulletins Write to
SCHOOL OF MUSIC

1650 Sherman Avenue
Evanston, Illinois

NORTHWESTERN UNIVERSITY

NORTH PARK COLLEGE

E. Clifford
Torch
Director

School Music 48th
Year

Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies over hundred piano, voice, violin, cello, and brass instruments, church and vocal music, theory, music education and expression. For complete information, write E. CLIFFORD TORCH, Dir., 3254 Foster Avenue, Chicago, Illinois.

DETROIT INSTITUTE OF MUSICAL ART

DR. FRANCIS L. YORK, Chairman
DR. EDWARD E. MANVILLE, President
Member of the National Association of Music Schools.
Founded 1912. 300 students of Music and Dramatic Art.
Degrees of Master Music. Faculty of 16 in all. American
Institute of Composers, Italian and French.
H. B. MANVILLE, Business Manager, 51 Piquette, Detroit, Mich.

OSMOPOLITAN SCHOOL OF MUSIC

SMILEY GAMBELL, R. A. School
Composer, Director, President.
1912-1913. 100 students of Music and Dramatic Art.
Degrees of Master Music. Faculty of 16 in all. American
Institute of Composers, Italian and French.
H. B. MANVILLE, Business Manager, 51 Piquette, Detroit, Mich.

BALDWIN-WALLACE CONSERVATORY OF MUSIC

W. D. Baldwin, 9111 (owner of Conservatory)
Founded with a first class Edward Elgar Festival.
1912-1913. 100 students of Music and Dramatic Art.
Degrees of Master Music. Faculty of 16 in all. American
Institute of Composers, Italian and French.
H. B. MANVILLE, Business Manager, 51 Piquette, Detroit, Mich.

ALBERT REINGREINER, Dir., Brook, Ohio

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

Appleton, Wisconsin
Carl J. Waterman, Dean
Courses in piano, voice, violin, cello, organ, theory,
music history, and all other distinctive features in
teacher and master degree.

MILLIKEN CONSERVATORY OF MUSIC DECATUR, ILLINOIS

Offer these training in Illinois. Courses leading to Bachelor of Music Degree. Dramatic and Cantata. Music Methods and Music Kindergarten Methods. Radio and live open signal.
W. ST. CLARE MINTURN, Director

LAWRENCE COLLEGE CONSERVATORY OF MUSIC

Appleton, Wisconsin
Carl J. Waterman, Dean
Courses in piano, voice, violin, cello, organ, theory,
music history, and all other distinctive features in
teacher and master degree.

Bands and Orchestras

(Continued from Page 20)

Opportunities for complete bands to meet and to fraternize are naturally fewer than for individuals, but when this does occur it is evident that the brotherhood of bandmen knows no national bounds.

With a fairly intensive knowledge of numerous bands and bandmasters of other countries, this writer long ago discovered that the hearts and homes of these are ever open to the visitor, for though living under different flags, we are all Americans!

The Brass Family in the Band

By ERNEST WILLIAMS

Director Everett Williams School of Music, Brooklyn, N. Y.

OUR FOREMOST SYMPHONIC band conductors are securing effects from the brasses not dreamed of two decades ago. They are choosing their instrumentalists with as much care, as regards quality, balance and blending properties, as a chorus master exercises in the selection of voices.

In the past, notable limitations have been placed on the brass group. Theorists and composers held the opinion that the brasses were not well adapted to expressive playing, believing that simplicity, eloquence, and energetic power and the excellent capacity for swelling from *pianissimo* to *fortissimo*, and vice versa, were the valuable qualities of the group. This viewpoint is changing owing to the excellence of our present performers, who are capable of extremes of emotion such as joy, sorrow, triumph, melancholy, brilliancy, softness, triumph and nobility.

The solo brasses are a near approach to the human voice and in the *cantabile* are extremely beautiful. The great virtuoso or classical composers obtaining the aesthetic qualities from the brass choirs which are also indispensable to him in the martial passages and powerful climaxes.

The brass family plays a more important part in the symphonic band than otherwise as a result of the fact that our band literature is mostly transferred from the orchestra. Clarinet, bassoon, viola, violoncello and brass parts are frequently given to the American Bandmasters' Association and the National School Band Association are encouraging composers to write for the symphonic band so that it will eventually have a literature of its own.

The United States Marine Band

By CAPTAIN TAYLOR BRANSON

Conductor, United States Marine Band
UNIQUE IN THE BAND ANNALS OF our nation is the United States Marine Band; its long history bears witness to its position. Organized in 1798, by Act of Congress, it has functioned in the nation's Capital since 1800 when the seat of our government was then Philadelphia to Washington. Since that time it has given an unbroken series of concerts in Washington, beginning with the administration of President Van Buren, it has appeared on the east front of the Capitol Building. President Tyler instituted the first promenade concerts on the White House grounds on Saturday afternoons, and in 1855 President Pierce gave special interest in the work of the band at the White House grounds and the Capitol.

Great impetus to the cause of band music in the United States was given by John Philip Sousa, who composed his most famous marches while Leader of the Marine Band from 1880 to 1892, and who did much to improve the quality of music played by the band. After the Spanish-American War

further advancement was made in the programs of the Marine Band under Captain William H. Santelino, and since the World War even greater strides have been made. With the advent of radio and the phonograph, music in America has reached a high order, and the Marine Band, in its programs, has kept pace with such progress.

All applicants for enlistment in the United States Marine Band must be American citizens and high school graduates; and there has been an insistence that all take courses in arranging for band and orchestra, with a resultant free corps of arrangers who transcribe the great classics for military band. Through its long existence, the Marine Band has had a record to be proud of, and this heritage is recognized and lived up to by its present members. As a military well drilled marching organization, the Marine Band today is a prime mover in the band forces existent in America.

Tempo in Band Performance

By CHARLES O'NEILL

Formerly Director of Music,
Royal 22d Regiment

ONE OF THE MAIN FEATURES in a satisfactory music performance is a good choice of tempo.

In band music, many performances which would have been good have been adversely affected by what may be described as unsound choice of tempo. It is the slow tempo that seems to give the most trouble; the tendency being to take them too slowly.

The music terms in common use are to a great extent indefinite and, unless measure rate of speed is indicated, there is often difficulty in determining what is appropriate to the occasion.

Several factors should be considered before deciding upon a tempo for a good work, among them being:

1. The length of the phrase
2. The number of harmonic changes
3. The complexity of the music
4. The character of the music.

Each of these should receive close attention in making a decision, and the importance of the character of the music cannot be overemphasized.

How often do we hear a single melody which should move along easily, played in a slow, nervous manner? When matters such as these have been determined to be timely, there is every reason to believe that tempo will be handled with as much artistry as any other aspect of musical performance.

Past and Future of Concert Bands

By L. V. CHURCH BENTLEY, U.S.N.

Leader, United States Navy Band

SO MANY ARTICLES AND STORIES have been written about the great bands of the past, that it is perhaps impossible to give the adequate in this particular branch of musical art. There is an erroneous notion that the band reached its prime in the "good old days," as it were, and that it is now on the decline.

This is a most largely due to a propensity among the general public in their phrases, a dirty touch that vails the music of the past in an aura of romance. Had some of the additional bands, which were in a position to make more accurate comparisons between those units and the bands of our own time.

The new band movement, as we know it, is possessed of many advantages never dreamed of by our worthy predecessors, and the

Write, "I saw it in THE ETUDE."

53rd SEASON

DEGREES—BACHELOR OF MUSIC, BACHELOR OF MUSIC EDUCATION, MASTER OF MUSIC and MASTER OF MUSIC EDUCATION; TEACHER'S CERTIFICATES.

Unsurpassed faculty of artist instructors, many of national and international reputation.

Thorough preparation for concert, radio, opera and teaching positions. Many special features, weekly recitals, concerts with full orchestra, lectures, school of opera, training in students' symphony orchestra, bureau for securing positions.

Three Summer Sessions—May 11 to June 21, June 22 to August 2 and August 3 to September 13

Special Summer Courses in Public School Music, School of Opera, School of Acting, Children's Musical Training (Robyn System), Class Piano Method (Oxford), Theatre Organ Playing

Send for free catalog. Address John R. Hottelstucht, President

AMERICAN CONSERVATORY OF MUSIC
575 Kimball Hall, Chicago, Ill.

School of Music
Spartanburg, South Carolina

A Leading Southern Music College
An endowed pre-colonial school, nationally accredited
Post Bachelor Music and Music Education, Music Therapy
and classical music; B. A. Music Major in Classical
College Liberal Arts Department, Tenure of millions
residents; Women's Consortium; Summer session
Artists' Concerts; Medicine Tuition For College
Address: Ernest Bacon, Dean.

Easily—Scientifically—Pleasantly
—Take Substitutions, Inc.—

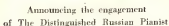
— Write for particulars —
THE ETUDE MUSIC MAGAZINE
 1712 CHESTNUT ST. PHILADELPHIA, PA.



ESTABLISHED 1857

OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.



ALEXANDER KELBERINE

For Six Weeks of

PIANO MASTER CLASSES

June 15th to August 1966

ELLISON-WHITE CONSERVATORY OF MUSIC

1539 N.E. TENTH AVE. (AT WEIDLER), PORTLAND, OREGON

FRETTED INSTRUMENTS DEPARTMENT

Edited by GEORGE C. KRICK

Luigi Mozzani

WHILE AMERICAN GUITARISTS are accustomed to associating with the classic guitar only such names as Segovia, Llobet, Gomez, Sane de la Maza, Alfonso and others coming to us from Spain, little is known of Leon Mozzam, the most celebrated living guitarist, of Bologna, Italy, who, according to competent critics, ranks with the best. One of the most unique personalities in guitar history, Mozzam is not only a virtuoso, composer, and teacher, but also a genius, whose instruments are said to compare favorably with those of the old masters and even to surpass them in time quality and carrying power.

Born some sixty-five years ago in Ceresio, Italy, young Luigi lived and attended school in his native town until he was ready to enter the Bologna Conservatory, where he studied for three years, earning his living by playing the alto in his school orchestra, and also donating some of his spare time to the guitar. Upon graduation he accepted a position as first oboist with a prominent orchestra, and for ten years he was thus employed. He then began to play at different times under Hans Richter, and in 1901, in Vienna. A concert tour to America was arranged for an orchestra with which he was connected at that time, but this venture was abandoned after two months after his arrival the orchestra was disbanded, and he found himself stranded far away from home. He was a guitarist, joined a group of mandolin and banjo players and managed to eke out a meager existence until he could find his way back to his native land. He then took a steamer and came to New York, where he was warmly welcomed by his friends, and he has since been busy with his feet, frequently.

During a time he composed a lot of "Studies for Guitar" which were published in three books. The writer still recalls a visit paid by Mozzani to Wilhelm Foiden, the American guitarist, in his St. Louis studio. After Foiden entertained him with a number of guitar solos, Mozzani expressed his technique and enthusiasm at the wonderful results displayed by this artist; especially was he impressed by the right hand technique of Foiden. In his book, "Die Gitarre und ihre Meister," discussing the technique of Mozzani makes the statement that "the tremolo of Mozzani is unparalleled and it is one firm conviction that Mozzani, being a keen observer, took with him, an impression made upon him by Foiden; for at that time on he devoted all his time, time to the improvement and development of his technique."

A few years later we find him in Paris, where he spent two years in the congenial companionship of the well known guitarists Cortin, Zúñiga, Castiella, Gelas and Llobet; and from there he departed as a full fledged virtuoso of the guitar.

A recital in Nuremberg, in the fall of 1906, sponsored by the "International Guitar Society," established his reputation in Central Europe; and in the following season we find him giving guitar recitals in the principal cities of Germany and Austria and later in Italy.

The Artist Twins Craftsmen

While planning his concert activities Moezani was continually thinking of the shortcomings and limitations of the instrument and decided to devote himself to the improvement of the guitar. Having returned

to his native city he now carried out his plans by experimenting with the making of different types of guitars.

Impressed with the wonderful tone of an old guitar in the form of a lyra made in 1537, by Sebek of Vienna, he worked for months every day he has produced a note that is considered the most beautiful in art. In addition to guitars, he is making violins, mandolins, mandolas and violoncellos; and he has taken on young musicians as apprentices in the making of these instruments. He has been a music teacher in this department for about ten years ago he was induced to transfer his school to Bologna where later on it was incorporated as the "State School for the Music of Bologna" under the name of Maleme. He has a collection of 1500 of the Mozarts as his head. While all the artists absorb a great deal of his time, Mazzini, the virtuoso guitarist, has not neglected his teaching. Most of the guitarists from Central and South America come from time to time to him for a post, and he has been able to publish up their technique; for he is recognized as a master teacher. A born musician, with many years of orchestral training, Mazzini's talents extend to his instrument the most beautiful and expressive passages, and the phrasing and rapid scale passages are a delight to the ear. His sense of humor may be judged by the following incident related to the artist. One day a young guitarist came to the teacher, who had a small organ in his room, which, who knew, he had ordered specially for several months. "One morning we were sitting on the balcony of his home, when he came an organ grinder who stopped and played a few tunes. He was an Italian, and he had been playing in the same time. Quoted Mazzini grasping his guitar and improvising a melody in the style of a composer. With a grin the street musician looked at him and then began another tune. For fully a half an hour the "duet" continued with what a wonderful "small cone, the brother musician made his."

As a composer, Mozart has given us a limited number of works in the smaller forms. Several are published in Paris, a set of six "Capriccios" is published in Leipzig, and a set of five solo pieces, in Berlin. "Twenty-five Preludes" and some other works are still in manuscript; as is also the "Modera Method," which we sincerely hope will before long be available to guitar students.

"During my early years I had all the shortcomings and limitations of most guitar students, and I had to depend on my own tenacity and inventiveness to overcome those flaws. My own experience along those lines has taught me what to do and what not to do. To progress in any artistic endeavor we not only must study what others have created, but also must build and expand upon this, and contribute our own ideas, in order to leave our instrument and its music conform to modern standards. That should be the underlying principle of a new method."

Many times in recent years this master pianist has tried to return to the concert platform; but, in spite of the promises of financial rewards and additional fame, he has refused all such temptations. He is happiest when playing for small gatherings of friends and admirers and when he is engaged in carrying out his long cherished plans to use his knowledge and skill for the improvement of his favorite instrument, the guitar.

* * *

"I former teacher of piano illustrating the correct position of the instrument, and 'Sit at the instrument as you would sit on a horse.' The master, and the house is your servant."

By DR. NICHOLAS DOUTY

28.

of
The University of Rochester

Howard Hanson, Director

Raymond Wilson, Assistant Director

Because of the endowment by George Eastman expenses are moderate. Financial aid available for qualified students.

Advantages include: university affiliation, music library of 40,000 volumes, sound proof rooms, 196 practice pianos, 18 organs, etc.

Summer Session June 26-July 29 Fall Session Opens September 20

ARTHUR H. LARSON, *Secretary-Registrar*
Eastman School of Music
Rochester, New York

ERNEST HUTCHESON, *President* OSCAR WAGNER, *Dean*

GEORGE A. WEDGE, *Director*

Courses leading to the B.S. and M.S. Degrees in Instrumental, Singing and Public School Music Departments.

120 Claremont Avenue, New York

ERVATORY OF MUSIC

Wallace Goodrich, Director, Guiney Porter, Dean of the Faculty, Faculty of eighty-four. Courses for Bachelor and Master's Degrees, Diplomas, Special students in all fields. Orchestral, ensemble classes, Dramatics, Illustrated 1933-34 catalog. Opening of first semester September 15, 319 Huntington Avenue, Boston, Mass.

Triality Principle Pedagogy (Perfect)
 Memorably, Efficiently, and Advanced

Nine Scholarships (Teachers)

EFFA ELLIS PERFIELD
33 East 86th St. (Park Ave.), New York City
SACRAMENTO 2-4899

KATHERINE CAREY
Successor to Mrs. BASCOCK'S

**INTERNATIONAL MUSICAL
and EDUCATIONAL AGENCY**

Church, Concert and School Positions Assured
Carnegie Hall, New York Tel. Circle 7-2634

SPECIAL NOTICES

FOR SALE: Steinway Grand Style B
Original cost \$2,250 In excellent condition
Will sacrifice for \$600, c/o Stude, C&ST

ANNOUNCEMENTS

PIANO TEACHERS' COURSE: Leshet-
sky includes mini-kingdom-graded music-

in every town to

Train Children's Voices

1994 Year's Choice—Drama, *Boyz n the City*, Video, Stock Theatre
 associations, Motion picture industry, arranging and audio

Box 7, 68 West 45 St., N. Y.

8.8.1. 5.11.0. 02.11.03.01. W. 8.8.1. 5.11.0. 02.11.03.01.

■ Etude Advertisers Open the Doors to Real Opportunities

rial. Correspondence—personal. Certified collage recommendations. Bertha Yocum, 5925 Franklin Ave., Philadelphia, Pa.

HARMONY and arranging taught by correspondence. Manuscripts corrected. Arranging done. Poems set to music. Half a cent. 1650 Williams St., Amarillo, Texas.

SINGING MADE EASY: Send for free detailed information to Eastern School of Voice Culture, Chambersburg, Penna.

(Continued from Page 237)

"I look on the Philadelphia Symphony Orchestra under Leopold Stokowski and Eugene Ormandy as the greatest musical instrument of its type in the world. There has never been anything in the way of an orchestra in the world that is so responsive. In my opinion the best orchestra in England could not stand with our foremost similar American organizations. The English orchestras are superb in their finish, but the rich color is not there. Compare the Philadelphia with the Concerto Elman, the youthful vigor of Kreisling, and the soul of Kreisler, and you have it all in the Philadelphia Orchestra. The fastest developing symphony orchestra in America, to my mind, is unquestionably the Philadelphia Symphony Orchestra under Hans Knipfing."

*The orchestra I use in broadcasting at present is made up as follows:

9 saxophones
These expert players all double;
that is, they play the following
instruments when the arrange-
ments call for it:
9 play clarinet
5 play bass clarinet
3 play flute
2 play oboe
2 play English horn
2 play bassoon
6 brass including
3 trumpets and 3 trombones
2 pianos
2 guitars
2 drums
1 string bass
6 violins
2 violas

(I am often asked why we do not use horns. Well, if a horn player in a symphony orchestra is an expert, he is usually too old to learn to play our complicated rhythms. If he has not this technique, it takes him too long to get it.)

*After many years of experience and innumerable tours with my group, during which time we have combined with the greatest symphony orchestras in the land, to show the public what this new form of

The Ever Widening Horizon

BROADCASTING AND RADIO have made new and important obligations. Many people who are acquainted only with the established type of symphony orchestra, in which the conductor is the center of the universe of the concert and never moves until the intermission, are amazed when they attend one of my broadcasts and find the players continually moving about. One humorous remark is that they seem to be "fishing" from here to there, as if they were fishing in an aquarium. This is not due to visual effects, of course, but merely to bring the various groups nearer to the microphone. I have been told that the orchestra is "fisheried" steadily. For instance, the drummer may run up to the microphone with a cymbal and a wire fly-swatter and hold it there both right up to the "smile."

It is both right up to the "smile" and the "smile" itself because that is the sound effect would be made. The air in the drummer were in his usual place. All these things must be very carefully studied and practiced on many times, before they are uttered.

"Some years ago (in 1924), I gave the first concert of music in the modern style at Aeolian Hall, which included the famous *Rhapsody in Blue* and also an original work written for the occasion by Victor Herbert. Besides Gershwin and Herbert, almost the whole concert consisted of well-established jazz numbers, such as *Yea*, so

"Last Christmas night, at Carnegie Hall, I gave another program which included for the first time music especially written for electrical amplification, and many different novelties, embracing the new palette of musical colors and tonal values made possible by modern conditions. We have now in our orchestral scores new musical pigments which are adding to music a new interest. I am seriously interested in the future possibilities of this expansion of musical materials, as may be understood when I state that, although the house was sold out on Christmas Eve, the various expenses of the concert exceeded the receipts of six thousand dollars."

(Continued from Page 234)

heaven-like, velvety sweetness were so irresistible that I went again and again to hear them. I had long been dreaming of the time when I could give up jazz and devote my life to a choir that might reveal the beauties and the infectious rhythms of the southern Negro, in much the same manner as these marvelous choirs presented the folk music of Russia in spiritualized form. Thus *The Wooding* Southland Spiritual Choir had its inspiration in Russia. Of all places!

We were sorry to leave Russia with its old working public. Their politics was none of our business, but the people were the serious Russian musicians. I took an unusual interest in our work, particularly from a standpoint of rhythm. Russia now is more a little than it was twenty years ago; but getting lost. Once I went out in a taxi and became beautifully lost. The driver could speak no English, and I could speak no Russian. The time for our show at the theater was rapidly drawing near. I remembered having seen a poster on a wall. This I pointed out to the driver. It had a fam-

taste black face upon it. This, nevertheless, meant nothing to him, as he could not read his own tongue. We had to wait before a girl who could read Russian came. Then he raced me to the street, and the shoe-

Thus, for a total of 16 years, I have been (during which time I and the band made a rare appearance in America) I was moved from pillar to post all over Europe and part of South America. I wish that I had the chance to tell you about the many amusing happenings in Scandinavia, Belgium, Holland, England, Brazil and the Argentine Republic. It is scarcely necessary to say that I am very grateful for each and every reception concert. Our band is played repeatedly for royalty. The Queen of Sweden, royal etiquette, had to start all dances when she attended as the guest of honor. We were also expected to end the evening. We played the national anthem for the Prince Carl of Sweden. When we played for the Negrezo at King, Czar and the Emperor of Romania was in exile, and he heard our band under the name of the Emperor of Windon, who still Prince of Wales repeatedly attended the concerts.



283

(Continued from Page 278)

285

THE JUNIOR ETUDE

Edited by
ELIZABETH A. GEST



"WHAT ARE YOU looking for, Jack?" asked his sister Mary Ann, as they sat one on each side of Uncle John, in the big church that bright Easter morning.

"The pipes?"
"What pipes?"
"The pipes to the pipe organ."
Mary Ann began looking around the church, too. "There they are, up in the balcony," she said.
"But those pipes don't sound," Uncle John told the children. "They are used merely as a decoration for the church. The pipes that sound are enclosed in a pipe

chamber somewhere, and the chamber has one or more openings controlled by small shutters that can be opened or closed to control the power of sound."
"I hope they play the organ bells to-day," said Mary Ann.
"An organ doesn't have bells," Jack exclaimed.

"Yes it does; doesn't it, Uncle John?" Mary Ann asked.
"Of course. The pipe organ can imitate just about every instrument in the orchestra."

"It has two or three keyboards, doesn't it?" Mary Ann continued.
"Some organs have as many as six ranks of keys," Uncle John replied. "These keyboards are called manuals, because they are played with the hands, and they are contained in a case called the console."

"I'm glad I am studying piano instead of organ," observed Mary Ann. "What if I had to practice on six keyboards, instead of one?"
"How does the organist know which keyboard to play?" asked Jack.

"Well, the organ is made into several divisions, such as Great Organ, Swell Organ, Choir Organ, Solo Organ, and Echo Organ. There is also a Prolong Organ played with the feet, by means of large wooden keys at the bottom of the console. You might be interested in knowing too, that long ago the organ keys were so large that the hand could span only four or five keys, instead of the octave, as on the modern organ, and often the organist had to use his elbows and fists to play."

"Goodness!" Jack exclaimed. "The organ must be the biggest instrument in the world."

"So it is," Uncle John answered. "It is sometimes called the King of Instru-

ments; it is so large; sounds so grand!" "I wonder who figured out how to make an organ," Jack said.

"That's a long story," Uncle John answered. "But the principle of building the organ came from the old Pan's Pipes of the Greeks."

"What were Pan's Pipes?" Mary Ann asked.

"Reeds of different lengths bound together, through which a person blew, to play a tune," Jack answered. "Even I know that."

"Right," Uncle John agreed. "And the organ was built on this principle of producing sounds by the vibration of air in tubes into which the air is forced by some sort of pressure. Long ago, air was forced into organ tubes by means of water. Such organs were known as *hydraulic*, or water organs. Some years ago, when I was in Europe, I saw, in the museum of Naples, Italy, two hydraulic organs which were excavated from the ruins of Pompeii. Pompeii, you know, was destroyed by the eruption of the volcano, Vesuvius, in 79 A. D."

"Yes," both children nodded. "We have studied about old Vesuvius in school."

"The first hydraulic organ," Uncle John continued, "was built by an Egyptian named Ctesibius, in the third century before Christ. Later, air was forced into organ tubes by bellows, which were pumped by men standing on them. In all the old organs, muscular force was required. But now electricity takes the place of this physical force. An electric circuit transmits the playing impulse from the keys to the pipes."

"I'd like to try to play an organ," Jack whispered, as the organist began the *First*—which opened the Easter service.

"You? Why, you can not even play the piano," his sister answered with a superior air. "What do you think you could do with an organ?"

"You just wait and see, and I'll show you some day. But, now, let's play attention to what is going on."

"Yes, we had better stop talking and listen to the beautiful *Prelude*." And Mary Ann closed her eyes to hear the Easter service begin.

The Mountain and the Hill

By Gladys Hutchinson

BILLY HAD NEVER climbed a mountain (never played an arpeggio) but he looked forward to that adventure with keen anticipation. Yet Billy was wise enough to realize that he could not climb a mountain (could not play an arpeggio) without getting hopelessly lost, if he did not first practice climbing a hill (playing a scale).



Billy's brother Charlie was able to climb mountains (play arpeggios) with the greatest of ease.

Each day the two brothers started out, one to climb the hill (play a scale) and the other to climb the mountain (play an arpeggio), and they always returned at exactly the same moment.

Pretend that your left hand is Billy, and Billy is to climb the hill (ascend and descend a one octave scale) while Charlie (the right hand) is to ascend and descend a mountain (arpeggio).

And then sometimes, for variety, the right hand will play the scale (climb the hill) and the left hand will play the arpeggio (climb the mountain).

If there are two things available on piano many play arpeggios (climb mountains) at one piano, and two pupils may play a one octave scale (climb a hill) at the second piano.

??? Who Knows ???

1. In what city did Mendelssohn establish a conservatory of music?
2. Is the psalms a wood wind or brass instrument?
3. In what opera is the song, *O Thou Sublime, My Evening Star* found?
4. Who wrote it?
5. What was Verdi's first name?
6. What is the augmented fifth from C-sharp?
7. What is meant by modulation?
8. What is a mazurka?
9. In what country did it originate?
10. Who wrote the opera "Don Giovanni"?

(Answers on Next Page)

Weather Report

By Mrs. Paul Rhodes

April showers bring May flowers



Letter to Bach

DEAR UNCLE JOHN SEBASTIAN:

To-day my teacher gave me one of your pieces and I thought I would write a letter to tell you how much I like it. My teacher says you wrote it for your young wife. It is called *Musette*. I am going to learn some more of your compositions, too, and next year some harder ones—fugues and things.

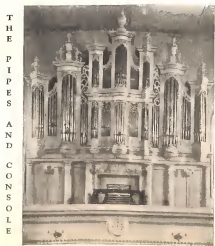
My teacher was telling me about you and how you wrote so many fugues and canzonas, and taught Latin. I wish you were here now to help me with my Latin! I never did like Latin myself and never get good marks in it. I never thought a pianist needed to study it, but if you taught it you must have been very good at it. Do you think that helped make you such a wonderful musician? I guess I had better study my Latin more. Maybe it will help me with my scales. I don't see just how, but it might.

And I don't see how you ever got time to write so much music and to travel all over Germany giving organ concerts. I like to hear organs, but now ours are mostly electric, and yours were hand made, weren't they? And then you must have been terribly busy in your house, with so many children. Did all the children keep quiet when you were composing, or did you get used to their noise? And just think how busy Mrs. Bach must have been, too!

Well, I am glad you made so many beautiful compositions in concerts. Our school orchestra often plays your choral called *Sleepers Awake*. And that reminds me that it is bed time and sleepy time for me.

So good night,

FROM JUNIOR.



280

PIANO ENSEMBLE MUSIC

A TOUCH OF VARIETY THAT MAKES INTERESTING THE
Spring Recital or Commencement Program

PIANO DUETS

2 Players at 1 Piano

Cat. No.	Gr.	Pr.
31720 Woodland Songsters (Beer)...	3	\$0.40
31028 Little Brown Bunny (Hoskins)...	3	.35
31765 My First Place (Kerr)...	3	.25
14910 Hilarious Concert Polka (Lafayette)...	5	.50
14101 Salute to the Colors (Anthony)...	5	.50
35359 Airy (Kottner)...	5	.50
35944 Minuet à l'Antio (Schuck)...	5	.75
35017 Venetian Love Song (Nevin)...	5	.75
25640 A Little March (Wright)...	5	.75
14131 Les Sprints (Schumann)...	5	.75
14147 The Grand Train Descriptive (Fenn)...	5	.75
25620 On the Deep & Nautical Field (Grem)...	5	.40
25627 March of the War-Pole (Grem)...	5	.40
25336 Wind Fan (Bartel)...	5	.40
25328 Phiz of the Bunch (Grem)...	5	.40
14103 Menest in G No. 2 (Schubert)...	5	.35
14108 Poulton d'Amour (Rote)...	5	.35
25621 The School Piece (Graham)...	5	.35
25211 Country Dance (Horn)...	5	.40
14049 Hungarian Dance, No. 8 (Brahms)...	4	.40
25237 Polka, from "The Tales of the Tschadowski"...	4	.40
25238 Schottische (Gey)...	4	.40
25154 Hans School March (Kerr)...	4	.40
25151 June Caprice (Kerr)...	4	.40
25154 March of the Queen (Schubert)...	4	.40
25152 Toward the Front (Schubert)...	4	.40
25152 To the Front, Military March (Clark)...	4	.40
25152 Gopak (Mozzart)...	4	.40
25152 Sweeping Daffodils (Overdel)...	4	.40
25147 Commencement Day March (Graham)...	4	.40
25147 Dance Hingolito (Du Val)...	4	.40
25147 On to Progress (Graham)...	4	.40
25147 Silver Chimes (Goldmann)...	4	.40
25147 Charming! Mazurka (Schubert)...	4	.40
25147 The New Colonial March (Hall)...	4	.40
25147 Procession of the Silder (Hoyt)...	4	.40
25147 Spirit of the Hour, Grand March (Johnson)...	4	.40
25147 In a Polka Garden (Wagner)...	4	.40
25147 March of Progress (Williams)...	4	.40
25147 Jubilee March (Williams)...	4	.40
25147 March of the Maple (Kerr)...	4	.40
25147 Community Grand March (Kerr)...	4	.40
25147 Commencement March (Kerr)...	4	.40
25147 Concert Polka (Lafayette)...	4	.40
25147 Crown Reception, March (Lafayette)...	4	.40
25147 Dance of the Stars (Horn)...	4	.40
25147 Annual Review (Morrison)...	4	.40
25147 March of the Stars (Horn)...	4	.40
25147 Victory's Night, Drum, March (Fenn)...	4	.40
25147 Dance of the Stars, from "The Gypsies" (Schubert)...	4	.40
25147 Our School Band (Rife)...	4	.40
25147 Grand March, from "The Unfinished Symphony" (Schubert)...	4	.40
25147 Military March, Op. 11, No. 1... (Schubert)...	4	.40
25147 The Stars and Stripes Forever (March (Braz)...	4	.40
25147 Hot, Robin, Sing (Schubert)...	4	.40
25147 On to Progress (Graham)...	4	.40
25147 Translating, Overture (Wagner)...	4	.40
25147 Airy (Kottner)...	4	.40
25147 The Great Silder (Horn)...	4	.40
25147 Majesty of the Deep (Horn)...	4	.40
25147 Bambi Dance (Kerr)...	4	.40
25147 The Flute (Schubert)...	4	.40
25147 March of the Boy Scouts (Graham)...	4	.40
25147 Assembly Grand March (Kerr)...	4	.40

Often teachers having a large enrollment in their classes strive to include as many pupils as possible in presenting a recital program. Permitting each student to play a solo number lengthens the program unnecessarily. The use of ensemble groupings, such as listed on this page, not only leads to a touch of variety to the recital program, but it gives opportunity for the inclusion of more pupil-performers than under the solo-in-the-class plan.

A Grouping Enjoyed by Participants and Audience

PIECES for 4 PLAYERS at 1 PIANO

Cat. No.	Gr.	Pr.
25442 Band of the Flies (Adams)...	1	\$0.40
19441 Tish, Military March (Horn)...	1	.40
25444 Toy-Town Soldiers (Kottner)...	1	.40
11271 In the Garden, March (Horn)...	1	.40
16077 Airy Fairies (Spaulding)...	1	.40
25443 Gaby-March (Lafayette)...	1	.40
25441 The School Piece (Graham)...	1	.40
25442 Valor Lorraine (Horn)...	1	.40

PIANO DUOS—2 Players at 2 Pianos

Cat. No.	Gr.	Pr.
25442 Tish, Elegiac Medley, Op. 34 (Grieg)...	1	\$1.25
25441 Wedding Day at Tordhagen (Grieg)...	1	.75
25442 Mazurka (Kottner)...	2	.50
25443 Mazurka (Kottner)...	2	.50
25444 Grand, Value Caprice (Kottner)...	2	.50
25445 Spanish Berrando (Wright)...	2	.50
25446 Tando in D (Albini-Gust)...	2	.50
25447 Scherzando, Theme with Variations (Grieg)...	2	.50
25448 Light and Gay, Scherzo (Dvorak)...	2	.50
25449 Tommy's New Dream (Frost)...	2	.50
25450 Silent and Swinging (Horn)...	2	.50
25451 Gypsy Minstrel (Horn)...	2	.50
25452 Grand, Value Caprice (Kottner)...	2	.50
25453 Russian Rhyme (Kottner)...	2	.50
25454 At the Dance (Kottner)...	2	.50
25455 Gaby-March (Horn)...	2	.50
25456 Nautique, from A Midsummer Night's Dream (Mendelssohn)...	2	.50
25457 Manlio, Fantasia (Mendelssohn)...	2	.50

A DAY IN VENICE

By Ethelbert Nevis

Arr. by Othello Nevis

Gr. 1-5

SECOND SUITE

(Indian)

Arr. by William Henry Johnston and Othello Nevis

Gr. 5-8

25458 Legend... \$2.10

25459 Love Song... .40

25460 To War-Time... \$2.10

25461 Dine... .30

25462 Village Festival... \$2.30

25463 Dance of the Roubais (Kottner)... 1.90

25464 Polka, Op. 41, No. 3 (Schubert)... .30

25465 Polka, Op. 41, No. 3 (Schubert)... .30

25466 A Merry Wedding Tune (Kottner)... .75

25467 A Polka Dance (Kottner)... 1.50

25468 Minuet à l'Antio (Schubert)... 1.50

25469 March of Progress (Williams)... 1.50

A Copy of "Wood Book of Piano Ensemble Music" may be had FREE by writing to the Publishers.

THEODORE PRESSER CO.

Music Publishers, Dealers, Importers

Distributors for OLIVER DITSON CO. and JOHN CHURCH CO.

1712 CHESTNUT STREET

PHILADELPHIA, PA.

PIANO TRIOS

3 Players at 1 Piano

Cat. No.	Gr.	Pr.
35195 The King's Review (Horn)...	5	\$0.40
35196 The Fortune Teller (Horn)...	5	.75
35197 Hungarian Dance, No. 6 (Brahms-Schubert)...	5	.75
25465 Polka, Op. 41, No. 3 (Schubert)...	5	.75
25466 Value Education (Horn)...	5	.75
25467 Commencement Day, March (Graham)...	5	.75
19140 Air, from "Orphée" (Grieg)...	5	.75
25468 Scherzando (Kottner)...	5	.75
25469 Gypsy Roubais (Horn)...	5	.75
25470 Dance of the Roubais (Kottner)...	5	.75
25471 Hungarian (Horn)...	5	.75
25472 Hungary (Kottner)...	5	.75
25473 Let Us Get Along (Horn)...	5	.75
25474 A May Day (Kottner)...	5	.75
25475 Polish Dance (Schubert)...	5	.75
25476 The Stars and Stripes Forever, March (Braz)...	5	.75
25477 The Lesson of the Birds (Grieg)...	5	.75
25478 Three Little Children (Schubert)...	5	.75
25479 We're Playful Together (Schubert)...	5	.75
25480 Moonlight on the Hudson (Williams)...	5	.75
25481 Left! Right! March (Kottner)...	5	.75
25482 Assembly Grand March (Kottner)...	5	.75
25483 Down a Spanish Square (Horn)...	5	.75
25484 Down a Spanish Square (Horn)...	5	.75
25485 Down a Spanish Square (Horn)...	5	.75
25486 Down a Spanish Square (Horn)...	5	.75
25487 Down a Spanish Square (Horn)...	5	.75
25488 Down a Spanish Square (Horn)...	5	.75
25489 Down a Spanish Square (Horn)...	5	.75
25490 Down a Spanish Square (Horn)...	5	.75
25491 Down a Spanish Square (Horn)...	5	.75
25492 Down a Spanish Square (Horn)...	5	.75
25493 Down a Spanish Square (Horn)...	5	.75
25494 Down a Spanish Square (Horn)...	5	.75
25495 Down a Spanish Square (Horn)...	5	.75
25496 Down a Spanish Square (Horn)...	5	.75
25497 Down a Spanish Square (Horn)...	5	.75
25498 Down a Spanish Square (Horn)...	5	.75
25499 Down a Spanish Square (Horn)...	5	.75
25500 Down a Spanish Square (Horn)...	5	.75
25501 Down a Spanish Square (Horn)...	5	.75
25502 Down a Spanish Square (Horn)...	5	.75
25503 Down a Spanish Square (Horn)...	5	.75
25504 Down a Spanish Square (Horn)...	5	.75
25505 Down a Spanish Square (Horn)...	5	.75
25506 Down a Spanish Square (Horn)...	5	.75
25507 Down a Spanish Square (Horn)...	5	.75
25508 Down a Spanish Square (Horn)...	5	.75
25509 Down a Spanish Square (Horn)...	5	.75
25510 Down a Spanish Square (Horn)...	5	.75
25511 Down a Spanish Square (Horn)...	5	.75
25512 Down a Spanish Square (Horn)...	5	.75
25513 Down a Spanish Square (Horn)...	5	.75
25514 Down a Spanish Square (Horn)...	5	.75
25515 Down a Spanish Square (Horn)...	5	.75
25516 Down a Spanish Square (Horn)...	5	.75
25517 Down a Spanish Square (Horn)...	5	.75
25518 Down a Spanish Square (Horn)...	5	.75
25519 Down a Spanish Square (Horn)...	5	.75
25520 Down a Spanish Square (Horn)...	5	.75
25521 Down a Spanish Square (Horn)...	5	.75
25522 Down a Spanish Square (Horn)...	5	.75
25523 Down a Spanish Square (Horn)...	5	.75
25524 Down a Spanish Square (Horn)...	5	.75
25525 Down a Spanish Square (Horn)...	5	.75
25526 Down a Spanish Square (Horn)...	5	.75
25527 Down a Spanish Square (Horn)...	5	.75
25528 Down a Spanish Square (Horn)...	5	.75
25529 Down a Spanish Square (Horn)...	5	.75
25530 Down a Spanish Square (Horn)...	5	.75
25531 Down a Spanish Square (Horn)...	5	.75
25532 Down a Spanish Square (Horn)...	5	.75
25533 Down a Spanish Square (Horn)...	5	.75
25534 Down a Spanish Square (Horn)...	5	.75
25535 Down a Spanish Square (Horn)...	5	.75
25536 Down a Spanish Square (Horn)...	5	.75
25537 Down a Spanish Square (Horn)...	5	.75
25538 Down a Spanish Square (Horn)...	5	.75
25539 Down a Spanish Square (Horn)...	5	.75
25540 Down a Spanish Square (Horn)...	5	.75
25541 Down a Spanish Square (Horn)...	5	.75
25542 Down a Spanish Square (Horn)...	5	.75
25543 Down a Spanish Square (Horn)...	5	.75
25544 Down a Spanish Square (Horn)...	5	.75
25545 Down a Spanish Square (Horn)...	5	.75
25546 Down a Spanish Square (Horn)...	5	.75
25547 Down a Spanish Square (Horn)...	5	.75
25548 Down a Spanish Square (Horn)...	5	.75
25549 Down a Spanish Square (Horn)...	5	.75
25550 Down a Spanish Square (Horn)...	5	.75
25551 Down a Spanish Square (Horn)...	5	.75
25552 Down a Spanish Square (Horn)...	5	.75
25553 Down a Spanish Square (Horn)...	5	.75
25554 Down a Spanish Square (Horn)...	5	.75
25555 Down a Spanish Square (Horn)...	5	.75
25556 Down a Spanish Square (Horn)...	5	.75
25557 Down a Spanish Square (Horn)...	5	.75
25558 Down a Spanish Square (Horn)...	5	.75
25559 Down a Spanish Square (Horn)...	5	.75
25560 Down a Spanish Square (Horn)...	5	.75
25561 Down a Spanish Square (Horn)...	5	.75
25562 Down a Spanish Square (Horn)...	5	.75
25563 Down a Spanish Square (Horn)...	5	.75
25564 Down a Spanish Square (Horn)...	5	.75
25565 Down a Spanish Square (Horn)...	5	.75
25566 Down a Spanish Square (Horn)...	5	.75
25567 Down a Spanish Square (Horn)...	5	.75
25568 Down a Spanish Square (Horn)...	5	.75
25569 Down a Spanish Square (Horn)...	5	.75
25570 Down a Spanish Square (Horn)...	5	.75
25571 Down a Spanish Square (Horn)...	5	.75
25572 Down a Spanish Square (Horn)...	5	.75
25573 Down a Spanish Square (Horn)...	5	.75
25574 Down a Spanish Square (Horn)...	5	.75
25575 Down a Spanish Square (Horn)...	5	.75
25576 Down a Spanish Square (Horn)...	5	.75
25577 Down a Spanish Square (Horn)...	5	.75
25578 Down a Spanish Square (Horn)...	5	.75
25579 Down a Spanish Square (Horn)...	5	.75
25580 Down a Spanish Square (Horn)...	5	.75
25581 Down a Spanish Square (Horn)...	5	.75
25582 Down a Spanish Square (Horn)...	5	.75
25583 Down a Spanish Square (Horn)...	5	.75
25584 Down a Spanish Square (Horn)...	5	.75
25585 Down a Spanish Square (Horn)...	5	.75
25586 Down a Spanish Square (Horn)...	5	.75
25587 Down a Spanish Square (Horn)...	5	.75
25588 Down a Spanish Square (Horn)...	5	.75
25589 Down a Spanish Square (Horn)...	5	.75
25590 Down a Spanish Square (Horn)...	5	.75
25591 Down a Spanish Square (Horn)...	5	.75
25592 Down a Spanish Square (Horn)...	5	.75
25593 Down a Spanish Square (Horn)...	5	.75
25594 Down a Spanish Square (Horn)...	5	.75
25595 Down a Spanish Square (Horn)...	5	.75
25596 Down a Spanish Square (Horn)...	5	.75
25597 Down a Spanish Square (Horn)...	5	.75
25598 Down a Spanish Square (Horn)...	5	.75
25599 Down a Spanish Square (Horn)...	5	.75
25600 Down a Spanish Square (Horn)...	5	.75
25601 Down a Spanish Square (Horn)...	5	.75
25602 Down a Spanish Square (Horn)...	5	.75
25603 Down a Spanish Square (Horn)...	5	.75
25604 Down a Spanish Square (Horn)...	5	.75
25605 Down a Spanish Square (Horn)...	5	.75
25606 Down a Spanish Square (Horn)...	5	.75
25607 Down a Spanish Square (Horn)...	5	.75
25608 Down a Spanish Square (Horn)...	5	.75
25609 Down a Spanish Square (Horn)...	5	.75
25610 Down a Spanish Square (Horn)...	5	.75
25611 Down a Spanish Square (Horn)...	5	.75
25612 Down a Spanish Square (Horn)...	5	.75
25613 Down a Spanish Square (Horn)...	5	.75
25614 Down a Spanish Square (Horn)...	5	.75
25615 Down a Spanish Square (Horn)...	5	.75
25616 Down a Spanish Square (Horn)...	5	.75
25617 Down a Spanish Square (Horn)...	5	.75
25618 Down a Spanish Square (Horn)...	5	.75
25619 Down a Spanish Square (Horn)...	5	.75
25620 Down a Spanish Square (Horn)...	5	.75
25621 Down a Spanish Square (Horn)...	5	.75
25622 Down a Spanish Square (Horn)...	5	.75
25623 Down a Spanish Square (Horn)...	5	.75
25624 Down a Spanish Square (Horn)...	5	.75
25625 Down a Spanish Square (Horn)...	5	.75
25626 Down a Spanish Square (Horn)...	5	.75
25627 Down a Spanish Square (Horn)...	5	.75
25628 Down a Spanish Square (Horn)...	5	.75
25629 Down a Spanish Square (Horn)...	5	.75
25630 Down a Spanish Square (Horn)...	5	.75
25631 Down a Spanish Square (Horn)...	5	.75
25632 Down a Spanish Square (Horn)...	5	.75
25633 Down a Spanish Square (Horn)...	5	.75
25634 Down a Spanish Square (Horn)...	5	.75
25635 Down a Spanish Square (Horn)...	5	.75
25636 Down a Spanish Square (Horn)...	5	.75
25637 Down a Spanish Square (Horn)...	5	.75
25638 Down a Spanish Square (Horn)...	5	.75
25639 Down a Spanish Square (Horn)...	5	.75
25640 Down a Spanish Square (Horn)...	5	.75
25641 Down a Spanish Square (Horn)...	5	.75
25642 Down a Spanish Square (Horn)...	5	.75
25643 Down a Spanish Square (Horn)...	5	.75
25644 Down a Spanish Square (Horn)...	5	.75

A No. 1 SONGS

"A" MEANING WITH THE FIRST OF THOSE SONGS WHICH ARE BEST BECAUSE THEY ARE ARTISTIC, APPEALING, AND AGELESS.

MY HEART IS A HAVEN

Music by J. H. STOKES
Lyrics by J. H. STOKES
From "The Song of the Sea"

MIGHTY LAK' A ROSE

Music by J. H. STOKES
Lyrics by J. H. STOKES
From "The Song of the Sea"

WILL O' THE WISP

Music by CHARLES GILBERT SPROSS
Lyrics by J. H. STOKES
From "The Song of the Sea"

I SHALL NOT PASS AGAIN THIS WAY

Music by J. H. STOKES
Lyrics by J. H. STOKES
From "The Song of the Sea"

I LOVE LIFE

Music by MANA-ZUCCA
Lyrics by J. H. STOKES
From "The Song of the Sea"

THE SWEETEST FLOWER THAT BLOWS

Music by CHARLES GILBERT SPROSS
Lyrics by J. H. STOKES
From "The Song of the Sea"

I AM FATE

Music by J. H. STOKES
Lyrics by J. H. STOKES
From "The Song of the Sea"

THE GREEN CATHEDRAL

Music by CARL HAYES
Lyrics by J. H. STOKES
From "The Song of the Sea"

THE LAST HOUR

Music by WALTER KRAMER
Lyrics by J. H. STOKES
From "The Song of the Sea"

BOAT SONG

Music by HENRIETTA WARE
Lyrics by J. H. STOKES
From "The Song of the Sea"

COMING HOME

Music by CHARLES GILBERT SPROSS
Lyrics by J. H. STOKES
From "The Song of the Sea"

IN MAYTIME

Music by GARY STOKES
Lyrics by J. H. STOKES
From "The Song of the Sea"

CRADLE SONG

Music by HENRIETTA WARE
Lyrics by J. H. STOKES
From "The Song of the Sea"

NIGHT WAS MADE OF LOVELINESS AND PRAYER

Music by WILLIAM STOKES
Lyrics by J. H. STOKES
From "The Song of the Sea"

Among Other Splendid Songs in the Catalog of the JOHN CHURCH CO. Are . . .

CECIL BURLEIGH	..... c to g \$0.15
Surrender (1902)	..... c to g \$0.15
Surrender (1903)	..... c to g \$0.15
GEORGE W. CHADWICK	..... a to f-sharp \$0.15
Faith (1907)	..... a to f-sharp \$0.15
Faith (1907)	..... a to f-sharp \$0.15
REGINALD DE KOWEN	..... c to d \$0.15
Contrabasso in Arms (1902)	..... c to d \$0.15
The Naughtily Little Clock (1902)	..... c to d \$0.15
Roselle (1904)	..... c to d \$0.15
A. NATHANIEL DETT	..... f to g \$0.15
The Sea Gull (1904)	..... f to g \$0.15
Wear (1904)	..... f to g \$0.15
Peace (1904)	..... f to g \$0.15
Peace (1904)	..... f to g \$0.15
WILLIAM GARDINER HAMMOND	..... c to f \$0.15
Reverence (1902)	..... c to f \$0.15
Reverence (1902)	..... c to f \$0.15
C. B. HAWLEY	..... d to g \$0.15
In a Garden (1905)	..... d to g \$0.15
In a Garden (1905)	..... d to g \$0.15
Peace (1905)	..... d to g \$0.15
Peace (1905)	..... d to g \$0.15
SIDNEY HOMER	..... c to d \$0.15
The House That Jack Built (1905)	..... c to d \$0.15

ISIDORE LUCKSTONE	..... d to f \$0.15
Delight, Delight, Delight (1902)	..... d to f \$0.15
Delight, Delight, Delight (1902)	..... d to f \$0.15
Delight, Delight, Delight (1902)	..... d to f \$0.15
ALEXANDER McFADYEN	..... f to g \$0.15
Inter Nunc (1904)	..... f to g \$0.15
Inter Nunc (1904)	..... f to g \$0.15
CATHERINE McFARLAND	..... c to d \$0.15
Inter Nunc (1904)	..... c to d \$0.15
All the World is Sunshine (1905)	..... c to d \$0.15
MANA-ZUCCA	..... d to f \$0.15
Because of You (1905)	..... d to f \$0.15
Because of You (1905)	..... d to f \$0.15
God Bless You, Dear (1906)	..... d to f \$0.15
God Bless You, Dear (1906)	..... d to f \$0.15

My Sweet (1907)	..... d to f \$0.15
The Top o' the Morning (1907)	..... d to f \$0.15
The Top o' the Morning (1907)	..... d to f \$0.15
The Top o' the Morning (1907)	..... d to f \$0.15
ETHELBERT NEVIN	..... c to d \$0.15
My Dream, My Dream, My Dream (1908)	..... c to d \$0.15
My Dream, My Dream, My Dream (1908)	..... c to d \$0.15
The Woodpecker (1908)	..... c to d \$0.15
The Woodpecker (1908)	..... c to d \$0.15
ALEXANDER RUSSELL	..... d to f \$0.15
Sunset (1907)	..... d to f \$0.15
Sunset (1907)	..... d to f \$0.15

DLEY SPEARS	..... c to d \$0.15
April Rain (1907)	..... c to d \$0.15
April Rain (1907)	..... c to d \$0.15
In Maytime (1904)	..... c to d \$0.15
In Maytime (1904)	..... c to d \$0.15
CHARLES GILBERT SPROSS	..... c to d \$0.15
How Many Times Do I Love Thee? (1907)	..... c to d \$0.15
How Many Times Do I Love Thee? (1907)	..... c to d \$0.15
Let All My Life Be Music (1907)	..... c to d \$0.15
Let All My Life Be Music (1907)	..... c to d \$0.15
Yesterday and Today (1907)	..... c to d \$0.15
Yesterday and Today (1907)	..... c to d \$0.15
LILY STRICKLAND	..... d to f \$0.15
Let All My Life Be Music (1907)	..... d to f \$0.15
CORA CASSARD TOOGOOD	..... c to d \$0.15
Heart of the Whisker (1905)	..... c to d \$0.15
Heart of the Whisker (1905)	..... c to d \$0.15
HARRIET WARE	..... c to d \$0.15
Mother's Song (1905)	..... c to d \$0.15
Mother's Song (1905)	..... c to d \$0.15

The John Church Company
THEODORE PRESSER CO., Distributors
1712 Chestnut St., PHILADELPHIA, PA.